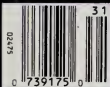
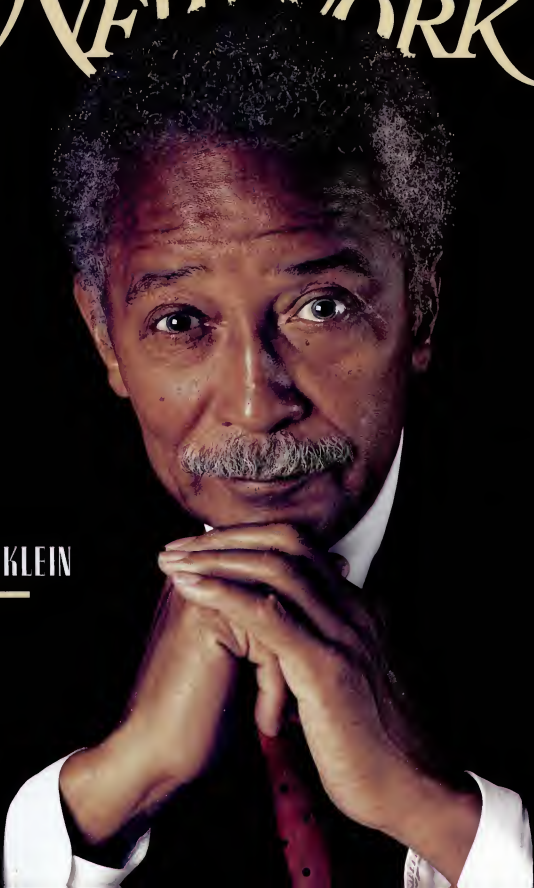


CAN DINKINS DO IT?

\$1.95 • JULY 31, 1989

NEW YORK

BY JOE KLEIN



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BY JOE KLEIN



Klein found that while Dinkins remains maddeningly imprecise about his plans for the city, he is also a candidate who seems to be thriving on the campaign trail, growing in stature as he runs.

Does David Dinkins have what it takes to be the next mayor of New York City? The 62-year-old Manhattan borough president has emerged as the Democratic mayoral front-runner—and though critics claim he is often indecisive, his early success has infused him with confidence. Joe Klein (far left, with the candidate) trailed Dinkins as he campaigned around the city—speaking to supportive audiences in Harlem and angry crowds in Hasidic sections of Brooklyn.

38 Celebrity Victims

BY FRANK ROSE

Only a few years ago, criminals got famous while their victims were forgotten. But the combination of the victims'-rights movement and tabloid TV has made stars of people like model Maria Hanson and police officer Steven McDonald, subjects of brutal assaults. People who have suffered tragically are now seen as heroes fighting back against a wave of crime. And more and more, victims and their families are standing up for their legal and moral rights.

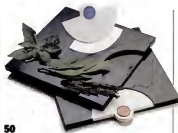


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BY PHOEBE HOBAN



The city's most adventurous music hangout has no neon, no design that you'd notice, just a ceiling lined with sweaters and a "rat-hole comfortable feeling." The Knitting Factory has rock, folk, avant-garde jazz, and whatever else owners Michael Dorf and Bob Appel like, including oddballs like They Might Be Giants and the Ordinaires. The club has become the downtown place to be, but defining the concept is next to impossible.



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BARNEYS
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LETTERS

Right From Wrong

I WAS MOVED AND DISTURBED BY *Do the Right Thing* and stand in admiration of the multitalented Spike Lee. His letter in your July 17 issue ("Letters: Say It Ain't So, Joe") seems to me to make a lot of sense. But I think a couple of points might be explored further.

It's true that the destruction of Sal's Pizzeria causes a stronger emotional reaction in some of us than the death of the black youth at the hands of the police—but not, I think, because we write off a black's life as relatively worthless. In Sal, Lee and Danny Aiello have given us a living, breathing character we can identify and empathize with. The young man with the boom box comes across—even in the way he's photographed—as menacing and robotic. One is appalled by his senseless death, but up till the moment when that takes place it's been hard to feel much toward him apart from uneasiness and exasperation at having to endure his noise. Yes, we should be more involved—but it's up to the writer and director to make us so, as he did so beautifully with Sal.

As for Lee's failure to mention drugs, I submit that any movie dealing with street life in a neighborhood where many people are unemployed and without much hope would have to give at least a nod to the presence of drugs in order to be realistic. But if this is a flaw, and I think it is, I don't consider it a major one. *Do the Right Thing* deserves to be seen.

Paul Nathan
Manhattan

THE THEME SONG OF *Do the Right Thing* urges us to "Fight the Power." Although the depiction of racial tension in the city (with or without drugs) is beautifully done, and I applaud Lee's work, it seems to me that the bottom-line message of the film is the final quote from Malcolm X, "...I am not against using violence in self-defense." I don't even think that's a bad premise. But if that's the case, why doesn't Mookie throw the garbage can at the police cars?

Lee complains that people are focusing on the riot at the pizzeria rather than on Radio Raheem's death—but that's how the screenplay is written. Mookie is the protagonist who is politicized when he witnesses the death of his friend. Mookie's cathartic moment—when he throws the garbage can through the window—is

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

more important to the film than the actual death.

Lee's letter says the truth is a bitter pill—but I get the feeling that he won't confront the truth that not all criticism is racist. If the message of *Do the Right Thing* is to fight the powers that be, maybe Mookie should have worked in the police precinct, making his eventual awakening and violent act not only more symbolically justifiable but more emotionally compelling.

Josh Out
Manhattan

SPIKE LEE IS A VITAL NEW TALENT IN THE calcified film industry. A political thinker he is not—at any rate, to judge from his recent polemics, not yet.

Some of the criticism aimed at *Do the Right Thing* has been panicked or purely asinine, which may be understandable given the ground-breaking subject matter. But Lee wins no points by hurling the word "racist" at politicians he dislikes, or by deriding filmmakers whose tastes differ, or by hailing the anti-Semitic group Public Enemy, who helped score the film.

Patrick Berzinski
Brooklyn

HAD ANYONE ELSE BUT SPIKE LEE WRITTEN to the editor, I'm not certain that *New York* would have published his letter, especially in its entirety.

Lee's letter is neither an apology nor a jeremiad—so what is it? A rambling, unconnected piece of writing, filled with non sequiturs, that attempts to justify his movie (and maybe help the box-office receipts). The importance of *Do the Right Thing* has been overinflated by pandering critics who continually look for messages.

I've seen the movie, and David Denby's review ("Movies: He's Gotta Have It," June 26), in my opinion, is right on. And Joe Klein's article has articulately analyzed a situation with which we all are confronted. Again, right on. As for Spike Lee, as Shakespeare wrote, the gentleman "doth protest too much."

George Theobald Jr.
Manhattan

Tennis, Anyone?

CONGRATULATIONS TO TONY SCHWARTZ on his very insightful article about a very complex young man, Ivan Lendl ("Obsession," June 26).

I am an avid tennis fan and I have watched, with great interest, the rise of Ivan from a shy, very intense young tennis player confused by his surroundings (due to lack of knowledge of our language and culture) to a truly great star.

He may not be as exciting to watch as Connors or McEnroe, but he has always taken on every adversary like a gentleman—how refreshing.

Barbara Littlejohn
Manhattan

Savings and Loans

CHRISTOPHER BYRON'S STORY ON THE DIME Savings Bank of New York ("The Bottom Line: The Yankee Dollar," June 5) is both unfair and misleading.

For example, Byron nowhere indicates that what he refers to as "short doc" loans are in common use throughout the country by many of the nation's largest and healthiest thrifts. Most irresponsible, however, is Byron's allegation that up to two thirds of the Dime's capital of \$736-million may be "at risk" because of "problem loans."

Our experience has been that a majority of the borrowers bring these loans fully current—including all past-due interest—before a foreclosure sale.

Furthermore, these loans were generally made for not more than 80 percent of the fair market value of the property, based on conservative and independent appraisals. This provides the bank with at least a 20 percent "cushion" against possible erosion of market value should a foreclosure sale be required.

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Harry W. Albright Jr.
Chairman and Chief Executive Officer
The Dime Savings Bank of New York
Manhattan

Christopher Byron replies: No one, including the Dime, can know how many of its short-doc loans will eventually go bad, but the bank's own figures show those loans running into trouble at an alarming rate. Just how much can the bank count on recovering on them in case of foreclosures? Recent industry history is filled with cases of property appraisals that turned out to be based more on wishful thinking than on sound judgment. At the outside, then, it seems altogether fair to conclude, on the basis of the bank's own numbers, that much of the Dime's net worth has been put at risk by this bungled foray into short-doc lending. As the bank has now learned the hard way, just because everyone else does something doesn't make it right.



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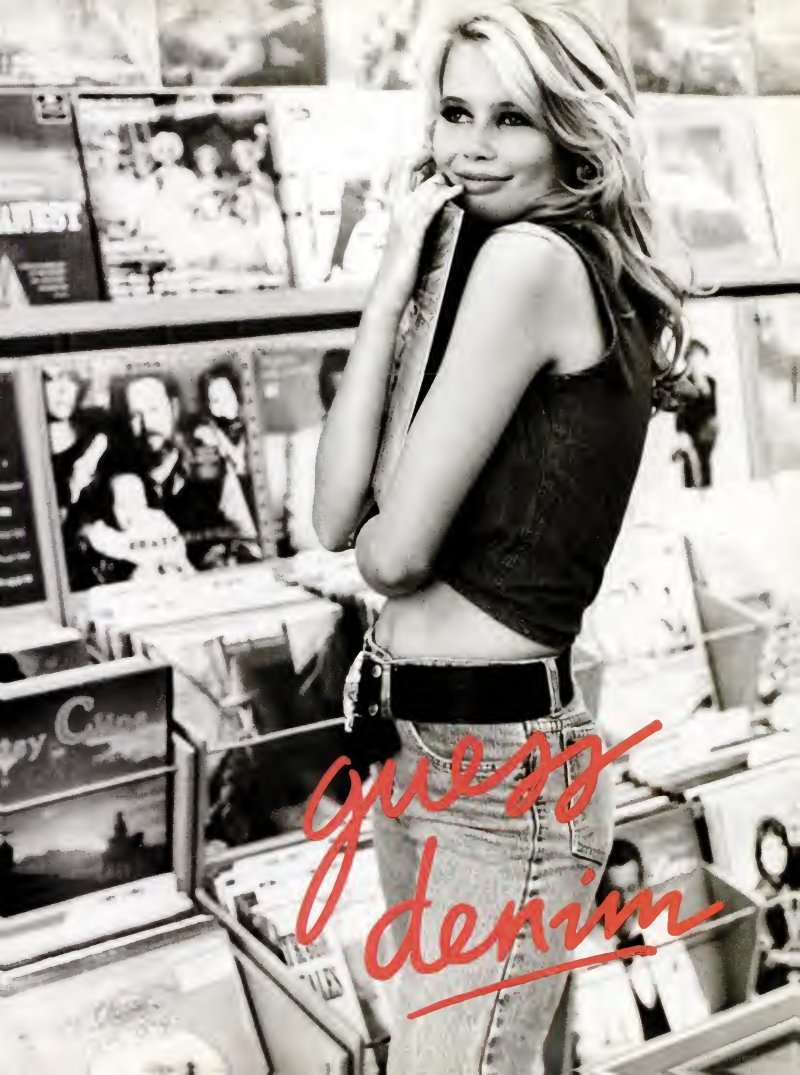
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INTELLIGENCER

BY JEANNETTE WALLS

THE GRACIE RACE...IN THE DRIVER'S SEAT...CHECK, PLEASE...A POOR RECEPTION

WILL KOCH GET GORE—OR GORED?

Will Al Gore be the next big name to throw his support behind David Dinkins (page 30)? Sources say the mayoral hopeful, whose staff is expecting an endorsement from Massachusetts senator Edward Kennedy, is also hoping to reel one in from the Tennessee senator.

A Gore spokeswoman says no Dinkins endorsement is scheduled, but one source explains, "The Dinkins people have strong connections with the Gore camp, and they're playing them like a harp." Gore, however, is in an awkward position, the sources point out, because Dinkins's main rival, Ed Koch, endorsed Gore for president in 1988. But, one political insider says, "Koch hurt Gore more than he helped him, and Gore is anxious to shed his association with Koch."

What's more, one source says, "Gore is still looking at a

EQUITABLE: PAY IT AGAIN, SAM'S

Sam's Restaurant, owned in part by Steve Crisman and actress Mariel Hemingway, may be leaving the Equitable Center under a cloud. The Equitable Center's lease with Crisman, who also runs Sam's Cafe on Third Avenue and 80th Street, calls for a percentage of the restaurant's proceeds to be paid regularly to the Equitable Center, and according to a source, questions have been raised about the amount of money that the restaurant has been bringing in.

A spokesman for the Equitable Center, also the landlord for Le Bernardin and Palio, said, "I'm not going to comment on that story." Crisman denies that money is an issue and insists that the only reason he and Hemingway have been considering closing the restaurant is so they can devote more energy to running their Idaho resort.

"Nothing has been decided," he adds. But the source says, "Some funds have been unaccounted for. It was like a house of cards. Accountants have been called in to investigate."

national office, and he feels that being in Dinkins's camp will help him when he makes that bid."

HOMELESS OUSTED BY LOBBY EFFORT

Homeless people don't fit the image the Community Services Society is trying to project for

the building it manages.

Homeless people are complaining that the group—which oversees a building at Park Avenue South and 22nd Street that houses a number of not-for-profit organizations—"for security reasons" allows only a few of them in the building at a time. Homeless visitors had been forced to wait in the lobby until recently, when the building manager started renovating it. "They're trying to make it look like Trump Tower," says one source. "Anything that doesn't move gets painted gold."

As part of the upscale look, the area in the lobby where the homeless had waited has been cordoned off with a chain, and the homeless are forced instead to line up on the street. When asked for the reasoning behind the new policy, the manager replied, "I don't know."

SHERATON: ROOMS WITH A BETTER VIEW

The Sheraton Centre may soon be dusting itself off to compete with other New York hotels. Brennan Beer Gorman, the architecture



SENATOR AL GORE



MARIEL HEMINGWAY AND STEVE CRISMAN



JIM DWYER

NEWSDAY'S SUBWAY SCRIBE IN TRANSIT?

New York *Newsday* columnist Jim Dwyer may no longer be phoning in his notes from the underground. The award-winning investigative reporter, whose column "In the Subways" appears three times a week and has been heavily promoted in local television spots, is being courted by the New York *Times* to be a metro reporter. But when *Newsday's* top brass heard about the *Times's* interest, they said they'd make him an editor, says a source. That's when the *Daily News* jumped on the bandwagon, offering Dwyer a column that would replace the one written by Mike Lupica—if Lupica leaves for Peter Price's new all-sports daily, *The National*. And last week, the source says, Dwyer met with Jerry Nachman, the new editor of the New York *Post*, about going *there*. One source says Dwyer is "torn." Dwyer didn't want to comment on the outside bids but said of the *Newsday* offer, "What I want to do is write. There are enough bad editors in the world without me joining their ranks. Besides, I like the job I have." ... Meanwhile, Price is looking to raid some of the *Daily News's* top sportswriters for *The National*, which he plans to start publishing later this year or early next year. A source says Price is talking with the *News's* Mets writer, Bob Klapish, and its Yankees reporter, Michael Kay.

HOTEL RESERVATIONS...TRIPLE FEATURE...PSYCHO DRAMA...GHOST STORY...'FAME' GAME



GLENN CLOSE

firm currently revamping the St. Regis, has quietly been doing studies for a "complete redesign and renovation" of the 27-year-old hotel on West 53rd Street.

"It's premature to say anything," says a spokesman for the design firm. "We've been doing studies, but nothing has been decided."

But a source says that executives at ITT, the conglomerate that owns the Sheraton Corporation, are alarmed by how badly the hotel has been upstaged recently and feel that "it's high time for an overhaul."

EVANGELINE GOULETAS-CAREY
AND HUGH CAREY

THE FILM FORUM'S SOHO REVIVAL

The curtain may not be going down after all on the Film Forum, the seventeen-year-old showcase for foreign, avant-garde, and classic films. Although the movie house is being forced out of its Watts Street space, a source says its director, Karen Cooper, is close to signing a lease for a "prime spot" nearby in SoHo, where she hopes to put up a triplex that would show art films exclusively.

The source says Robert Redford, David Byrne,



JEFFREY M. MASSON

JEFFREY MASSON TRIES GROUP ANALYSIS

Jeffrey M. Masson, the controversial psychoanalyst whose career was dealt a blow by *New Yorker* writer Janet Malcolm's scathing article and book about him, is writing an exposé about the profession. The book, which is still untitled, will "reveal psychoanalytic training to be a manipulative socialization process," says a spokeswoman for Addison-Wesley, the publisher. It will be similar to his *Against Therapy*. "but much more personal. It will delve into his own story and indirectly address some of the questions raised by Malcolm." . . .

The man who publishes Cliffs Notes doesn't want people cribbing his product. When chairman Cliff Hillegas got wind that Doubleday and *Spy* magazine were working on a parody of his venerable study notes, he sued for trademark infringement. He is trying to block the September publication of the booklet, which is designed to give wannabee downtowners insight into the subtle meaning of novels by writers such as Jay McInerney and Tama Janowitz.

CLOSE SET FOR HAUNTING PERFORMANCE

Hollywood insiders are snickering about one of Glenn Close's scenes for her upcoming film role as comatose heiress Sunny von Bülow (page 38). According to a source, the script of *Reveries of Fortune* opens with von Bülow's ghost standing in her hospital room, intoning, "I'll never wake up. . ."

Based on a book by Alan Dershowitz, who successfully helped defend Claus von Bülow in his 1985 retrial for attempted murder, the film begins shooting in August and is scheduled to be released in fall 1990. A spokesman for the producers wouldn't discuss the film.

"It's embarrassing," a source says about the scene in the Oliver Stone production, for which Close is reported to be making \$3-million for three weeks' work. "It smacks of the notorious *Wired* scene in which John Belushi's ghost escapes from the morgue."

Woody Allen, and Martin Scorsese, among other celebrities, have quietly been helping the repertory house raise \$2.3 million.

Cooper wouldn't comment, but an insider says the Film Forum still needs \$400,000 to build the new theater.

HUGH AND ENGIE: SPLIT ENDS

Former New York governor Hugh Carey has hired a lawyer to proceed with a divorce from his estranged wife, Evangeline Gouletas-Carey, says a source. Carey wed the shipping heiress shortly before he left office in 1982. Carey, who

joined the law firm Whitman and Ransom after Finley, Kumble dissolved, didn't return calls.

• *Fame* wants to live forever. The hit movie turned TV show is opening as a musical this winter at the Nederlander Theater with a cast of eighteen actors and dancers. And—a first for a Broadway musical—all proceeds are going to charity. The cause: restoring the former High School for the Performing Arts, which inspired the movie.

• A fashion source says that Bergdorf Goodman is opening a boutique that will sell clothes by Steve Fabrikant. The young, Rio-born designer, who specializes in architecturally inspired geometric knits, showed part of his fall line at the store last week. A Bergdorf spokesman wouldn't comment, but the designer says, "It's all been verbal up to this point, but it's probably going to happen."

• Painter Jennifer Bartlett has put her SoHo loft on the market. Bartlett is asking \$1.15-million for the 7,000-square-foot loft, which has huge windows on three sides. Her assistant says the artist isn't moving outside the city. A source says, "She spends a lot of time in Paris with her husband, but she just found an even larger space in New York."

On Madison Avenue/Bernice Kanner

HOME OF THE WHOPPERS



IN SEARCH OF A CREATIVE EDGE: Work by D'Arcy Masius Benton & Bowles for Sparkle Crest for Kids, Crystal Light, and Mars.

DMB&B MAKES A DOUBLE PLAY

"CLOSE" MAY COUNT IN HORSESHOES AND hand grenades, but it doesn't count in advertising. D'Arcy Masius Benton & Bowles made it to the first round pitching General Motors's \$100-million Saturn account, was a finalist for Burger King and the New York State Lottery two years ago, and was a runner-up in Pan Am and IBM contests. "After five blind dates and no callbacks, our confidence was shaken," admits Richard Levenson, DMB&B/New York's deputy managing director and chief creative officer. But then, suddenly, on May 18, Burger King assigned half of its \$215-million business to the agency, and nine days later, Kraft General Foods awarded DMB&B its \$50-million Maxwell House account. At last, the perennial bridesmaid had made it to the altar—not once but twice.

DMB&B's back-to-back victory was one of the biggest in history. (The most sizable switch occurred in 1987, when Burger King moved to N.W. Ayer.) By snaring Burger King and Maxwell House (and with a lot of aggressive pitching by its Los Angeles office), the agency has added about \$200 million in new billings. Under any circumstances, DMB&B is hot. In the midst of an industry chill, it's positively fiery.

DMB&B emerged when the 83-year-old Detroit-based D'Arcy MacManus Masius, serving General Motors and Anheuser-Busch and itself a result of several previous marriages, merged three years ago with the 60-year-old New York-based Benton & Bowles, a conservative packaged-goods agency devoted largely to Procter & Gamble. Both were strong in media, research, and account management but flaccid when it came to creativity. A creative director at a rival agency likened the merger to "airlifting passengers from the *Titanic* onto the *Hindenburg*."

Now the agency resembles the more formidable Q&A. "We've been gentlemanly good guys for a long time and just stuck to our knitting and coped with tough times," says Tom Carey, the managing director of the New York office. "The creative-spark agencies have had their fifteen minutes in the sun, and now it's nice to think that others are. And privately held, American-owned companies are starting to become an influencing factor," he adds. "How many American-owned places are there?"

But DMB&B didn't just wait to be walked down the aisle. In January, it launched a trade campaign touting its 40 No. 1 brands—purportedly more than any other agency. In the spring, it hired Joseph Plummer, formerly executive research director at Young & Rubicam, to help woo new business. And the agency changed its pitching style. "Eighteen months ago, we told prospective clients what they *ought* to do," says Carey. "The sobering effect of coming in second too many times made us aware that clients are looking for shared understanding rather than dictation. We're now more approachable, and our listenership has gone up dramatically."

Then, too, DMB&B cut a lot of fat. It dismantled departments and substituted autonomous partnerships of creative directors and account supervisors who had their own staffs—and were made responsible for their unit's profitability. The result: Staff has been trimmed 20 percent, clients get more attention from senior executives, and decisions can be reached faster, says Carey. In an experiment with Procter & Gamble and other clients, for example, DMB&B has shown marketing concepts to focus groups at the same time the client sees them. And, like many other ad agencies, DMB&B has set up an in-house production unit, which is expected to produce 10 percent of the agency's

commercials and will work with other production companies to trim costs. "Everyone is reassessing the way they operate. They want more accountability," says Carey.

Still, the key ingredient that marketers seek in an agency is effective creativity. DMB&B named Clayton Wilhite, the former head of the St. Louis office, to run the domestic operation and brought aboard John Nieman, formerly executive creative director of McCann-Erickson, as vice-chairman and chief creative officer. "Until a few weeks ago, we were the solid, upstanding family next door, not imaginative but ethical," says Wilhite, "and if we went away, we might not be missed. Maybe these wins have painted the house a different color. We've hired creative stars, and that will light up the place and supplement the occasionally brilliant work we're doing to make it consistently brilliant. And we're all focusing on selling great creative, not just to our clients but in-house."

Nieman, a self-effacing Midwesterner with a penchant for emotional, home-and-hearth advertising, has helped win considerable new business and worked on the Hallmark, 7-Eleven, Chuck Wagon, Coke Classic, and Jell-O accounts. "We're looking for more spikes—the kind of advertising people talk about and associate with boutiques," he says. "It's a real challenge to take leadership brands and give them not dangerous work but interesting work. It's one thing for an agency to wish for a creative renaissance to happen, and quite another to will it to work."

The floundering Burger King asked DMB&B to create a successor to its current "We do it like you'd do it" theme and, in an unconventional move, assigned the promotion and retail aspects of its account (worth about \$100 million) to Saatchi & Saatchi. Burger King marketing chief Gary Langstaff, the architect of the unusual behind-the-scenes Hardee's spots (in which a hand-held camera sometimes

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May 26, 1818
Östergötland, Sweden
Pia and Carl Edberg
Dropped All Pretensions.



EAVNETRIGORUEESN

In New York: 1249 Third Avenue, at 72nd, 744-5664, and 120 Spring Street, 966-6458.

bounces out of focus and the food seems like an afterthought), praised DMB&B's "keen sense for directly positioning a big brand that has weathered the test of time." He didn't mention another DMB&B plus: Senior vice-president Steven Gramps, Burger King's new account director, had previously handled Hardee's—and his sister is Langstaff's wife.

But family relations played no part in the big Maxwell House win. For that, DMB&B did several speculative creative approaches that focused on the coffee's new formula. Maxwell House had been losing its share of the market since 1987, when it funneled money away from advertising and into cents-off promotions just as rival Folger's began aggressively advertising. Maxwell House president Raymond Viault has since recanted and re-embraced brand advertising. Last week, a DMB&B spot for Maxwell House's Colombian Supreme made its debut. Commercials now in production may soon replace the Linda Ellerbee-Willard Scott campaign, for which the "newscasters" were reportedly paid \$500,000 each.

While DMB&B occasionally comes up with spots that are beautiful ("It's Better in Our Country. The Bahamas") and noteworthy ("This Bud's for You" and the Disney characters that come to life for Pampers), most of its work doesn't penetrate the haze. Teenagers snack on Mars Bars, and for Sparkle Crest for Kids, cute children cheer for a performing toothpaste gel. In a takeoff on one of Robert Palmer's music videos, a line of look-alike women pedal bikes and drink Crystal Light Quenchers, a test product.

The advertising may not win over critics, but it wins over consumers. Pontiac's five-year-old "We Build Excitement" campaign has helped transform the division into General Motors's fastest-growing. Corny spots built around football's "gentle giant" Merlin Olsen have helped make FTD's floral bouquets big sellers. And despite tackles by other players, Budweiser remains atop the beer heap.

"It's rare to be strong in both creativity and marketing, but we're getting there," says Carey. "Maxwell House and Burger King endorsed our potential. It was like winning two World Series. Suddenly, we're more top-of-mind. Our reel is getting better, and in December, we hope it will be damn near bulletproof," he says.

"Our creative isn't a night-and-day shift, but there's been continual progress," says Levenson. "We work in several brutal, hard-core categories where dazzling work doesn't fit. And our creative energies will remain focused on driving the business. But I guarantee that both the Burger King and Maxwell House work will depart from what's on the air and be more contemporary and more relevant. We're shooting for the stars. We know the world will be watching."

FALL PREVIEW

NEW YORK MAGAZINE'S REVUE



he lights dim and the curtain rises as *New York Magazine's* "Fall Preview" issue premieres on September 4th. *New York's* critics and columnists give you the first word on fall films, food trends, opening nights and gallery openings in this four-star revue of the fall season in town.

New York's 1.5 million readers look to this issue as they return from their summer

pleasures and rediscover what makes city living so exciting. The perfect-bound "Fall Preview" issue becomes their program guide to the season's events and far outlives its newsstand days.

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The Cutting Edge/Michael Gross

THE GREAT STATE OF MONTANA

EVER-CONTRADICTORY CLAUDE

THE CHANT CAME FROM THE BACK OF THE BIG tent in the Louvre's courtyard. "*Montana, on s'en va*," the photographers bellowed. "*Montana, on s'en va*."

Montana, we are leaving. Roving backstage last March, when the Paris collections for fall were shown, Claude Montana was unmoved. He was an hour and a quarter late starting his autumn 1989 fashion show, and the models were cross-eyed from wee-hours fittings the night before. But they would have to wait a few minutes more, because things were not yet perfect. And of course, Montana knew the photographers' threat was empty. They'd already stood squeezed like sardines for two hours, guarding their precious positions at the end of the long runway, because photos of this show would be coin of the realm. Montana is the moment's brightest light in French fashion. No wonder he wanted things right.

Five minutes later, when the lights finally went off, it was as if the energy in the tent had snapped on simultaneously.

Slowly the models emerged in Montana's provocative clothes: cuddly cashmere sets, bathrobe coats and furs with startling collars, almost sculptural boleros, sloping A-line jackets, and pants so perfectly slim that all others—in a season of slim pants—were momentarily forgot-

ten. But best of all was Montana's focused and warmly austere palette of blues, browns, and grays. It was a mesmerizing performance.

Unlike so many other designer shows in recent seasons, Montana's have not been hit-or-miss affairs. In each of his past four lines, a single idea has been thoughtfully articulated in a stunning succession of themes and variations. Compared with Montana, everyone else is heading in six directions at once.

Montana's precision perfectly reflects the times. For fall, he uprooted his swaggering amazon of the late seventies and turned her on her

head. Despite this radical change, sales of his women's and men's lines are stronger than ever. And he recently introduced a signature fragrance to America with a personal appearance at Bloomingdale's.



Claude Montana.

There, Stan Stephens, governor of Montana, made the designer an honorary citizen of his state and gave him a black cowboy hat.

"You know exactly what I like," Montana said, tucking the hat under his arm (he's very particular about how he appears in pictures). Though Montana is no typical cowboy, the governor said, he is "a very interesting man."

A contradictory man, too. This designer of some of fashion's most assertive clothes—this marketer who sets nude men wrestling in European fragrance ads—speaks so softly he can sometimes barely be heard. He is also a shrinking violet, hiding in a bathroom after his show one year or, after another, escaping in his chauffeur BMW to the Left Bank apartment where he sometimes takes to bed.

But he is no Camille. Although sensitivity—and a layer of makeup—often lurks beneath the cloud of Marlboro smoke that wreathes his face, Montana *always* wears a street tough's uniform of black leather pants over lizard cowboy boots, and a bomber jacket over a jean jacket or hooded sweatshirt.

Montana's family, immigrants from Barcelona, ran a hotel for workers at a

gold mine in Tarascon, France. During World War II, Montana's father joined the French army; he met his wife while fighting on the border. She was the daughter of wealthy Germans fleeing the Nazis. Claude, their second son, was born in Paris in 1949. "I was a liberation child," he says. "I'm not true French, but I am a true Parisian."

As a boy, he was an unhappy Parisian in his father's strict house, frequently compared with an older brother he derides as "the perfect child." Montana says he and his sister Jacqueline, now his partner, "were like a team... against... I hate to use the word 'against'—but it was like that."

In the late sixties, he began to drift away from his family. He "was not on the barricades" during the May 1968 French student-and-worker revolt, he says. Instead, he was at the Cannes Film Festival "with a wealthy friend" when it was disrupted by a bomb. They escaped to Geneva for two months "until things quieted down in France."

When he was twenty, he told his parents that he wanted to improve his English, and got their permission to go to London with a friend. He and his friend started out sleeping in the studio of fashion photographer Hans Feurer. "We carried on, and after a month, there was nothing left," Montana says. Without working papers, they couldn't get jobs, so they became jewelry designers, using an old Mexican recipe for papier-mâché, adding glue to attach fake stones. When Montana and his friend were discovered by the editors of British *Vogue*, the



From Montana's fall collection: feline-fur bolero, pantsuit and coat, bathrobe coat.

jewelry was featured on the magazine's cover.

Montana became part of Swinging London: "I was kind of a personage at night. People knew me." That was, in part, because he was a dandy dresser. The day *Vogue* discovered him, he says by example, "I was wearing a brown velvet suit with bell-bottom pants, a pale-blue satin shirt, and enormous black and gold cuff links made with fake amethysts. Typically seventies."

Returning to Paris one step ahead of British immigration officials, Montana supported himself making jewelry, doing free-lance illustration, and even working as an extra at the Paris Opéra. At rehearsals, he watched Marc Chagall paint the Opéra's famous ceiling, and he met and befriended several dancers ("I have a great respect for people who do incredible things with their bodies," he says). He also became friendly with a ballet company's costume designer, who set up a job

interview for him with the designer for Mac Douglas, a fashion firm that specialized in leather. "I did a little book with sketches," Montana recalls. "I mean, I had no idea. I got the job. He probably liked me more than he liked the sketches."

A year later, the designer quit and recommended Montana as his replacement.

In 1973, Montana introduced his own line. He attracted attention with a top-heavy, triangular look. It combined "punk before its time" with "a New York influence" from the leather bars of Christopher Street and the docks. Montana calls it "this tough leather look. I can't remember how I decided to do it. People let me do it."

At Montana's first fashion show, his leather look drew praise from the French. "But the Americans called me a Nazi," he says, "which I'm not at all." Regardless, the controversy excited the fashion world, he says, "so the season after, of course, was even more packed. There was fighting at the door." In that 1977 show, models in chain-drenched black leather stalked the runway as dogs howled and whips snapped on the soundtrack.

As time went on, Montana's shows became costume extravaganzas. "When I see the videos, I think what nerve I had," he says. "Army, navy, Spanish-look, Renaissance, black Sicilian widows, American

football players, the fall of the Roman Empire." The late critic Hebe Dorsey once called one of his shows "Montana's Tour of the World in 45 Minutes." "It was true," he admits. Finally, he realized that his "travels" were taking him nowhere. "It might have been fun on the runway, but it was crazy," he says.

Several years back, when he was ghost-designing the Complice collection for Genny, which then manufactured his line (Gruppo GFT does today), Montana eliminated shoulder pads—and aggressive themes—but hid his decision beneath an accessory overload. "That was a lesson," he says. "I pay a lot of attention to the cut, so I want people to see the clothes. I know what is a mistake."

His willingness to risk making mistakes is Montana's greatest strength. So although the Complice line didn't do well, he stuck to his guns, evolving from a designer leather boy into a fashion poet. Standing his signature triangular look on its head



More from Montana's fall line.

turned out to be a rewarding change—critically. But women still wanted some shoulder aid, and Montana has heard their pleas. His resort collection, which will arrive in stores this winter, reinforces the shoulder with small pads.

"I try to do my own work with my own vision," Montana says, pouring himself a glass of champagne from a

magnum. "I don't see myself among the world of designers. I don't wake up in the morning thinking, 'I'm a designer.'"

A designer's life intrudes nonetheless. A public-relations woman enters, clucking about Montana's hectic schedule. He follows her down the hall in the Royalton Hotel, in which Revlon—which distributes his fragrance—has reserved two penthouses for his visit. It is 6 P.M. He still has a photo shoot to do, so he sits for a makeup refresher as the P.R. woman reads his schedule. He's expected at cocktails with Revlon's tycoon-owner, Ronald Perelman, and his wife, Claudia, at 6:30. Then there's a dinner and a disco party in his honor.

The ever-contradictory Claude Montana will not attend the last event. "I was a club kid," he says. "I still am." Then his voice drops to a whisper. "I should maybe be less a club kid. I need to be more calm." It's as if he's listening to the clothes as he designs them.



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FAST TRACK



EDITED BY CHRIS SMITH

URBAN LIFE

Buddy, Can You Spare a Card?

LOUIS PROVENZANO JR., A 30-year-old investment banker, was waiting for the subway in Grand Central when a disheveled man approached and asked

15,000 were gone in two weeks," says Christina Walker, Food & Hunger Hotline executive director.

"They've touched a nerve in a lot of people who are at the point of frustration about what to do for the homeless. We know it's not the answer, but it's a positive effort." The Port Authority recently ordered 15,000 to distribute in the Eighth

Avenue bus terminal.

Contact Cards can be obtained through the Coalition for the Homeless (460-8110), Legal Action Center for the Homeless (529-4240), or Food & Hunger Hotline (406-1900).

PAT PHILLIPS

CONTACT CARD



The helping card.

for spare change. Provenzano gave him a card instead.

It wasn't a business card but a Contact Card. Made of water- and tearproof paper, the three-by-five-inch card lists a dozen locations where the needy can get food, shelter, job counseling, and other free services. It also lists agencies that need volunteers to help the homeless.

The idea came to Diane Williams, then a graduate student at Hunter College, one day on the subway when a panhandler asked her for money. "Here I was studying to be a social worker," Williams says, "and I didn't have a clue as to where to send this man for help."

Williams was working as an intern for City Councilwoman Ruth Messinger; along with the Food & Hunger Hotline, Messinger helped find donors to design and print the cards.

"Nearly all of the first

EDNA LEWIS LOOKS AS MUCH A PART OF THE landmark dining room at Gage & Tollner as the gas lamps. But it's only eight months since she brought her southern-cooking talents to the 110-year-old Brooklyn restaurant.

When Peter Aschkenasy bought Gage & Tollner last year, he thought Lewis, 73, was the chef to bring back the fading crowds.

Lewis wasn't so sure. "Oh, Peter," she said, "what are you going to do with a restaurant in Brooklyn? Are you going to move it?" But after looking at the beautiful dining room, with its original mahogany, mirrors, and flocked wallpaper, she agreed to help her friend get started.

"My first meal cooked here was Thanksgiving," says the tall, graceful woman, who wears an African skirt under her white chef's coat. "People were so different from

Manhattan. They came with the children, all dressed up, and they were so open. New York City people, they eat here today and they hear about somewhere else and go there tomorrow, but these people were real appreciative and genuine."

So Lewis stayed, the critics praised, and curious Manhattanites have rediscovered the city's oldest continuously run restaurant. They tend to go away rhapsodizing over the she-

crab soup, the clam bellies, the seafood gumbo, and the brisket of beef, not to mention the chocolate soufflé and blackberry pie.

Lewis grew up on a Virginia farm where there was always food on the stove for visitors. "Everything was so pure then," she says. "No chemical fertilizers, no pesticides. The food tasted good without much spice and herbs."



Lewis in the Gage & Tollner kitchen.

She started cooking professionally at New York's Café Nicholson in 1948, then went on to the Farrington House in Chapel Hill, Middleton Place in Charleston, and Aschkenasy's U.S. Steakhouse in Manhattan. She's lectured about African culture at the American Museum of Natural History and raised a family of adopted Ethiopian and Masai children. Laid up with a broken leg in 1969, she wrote the first of her three best-selling cookbooks.

Looking for the freshness she

remembers from the family farm, Lewis shops at the Union Square Greenmarket for organic vegetables, uses unsprayed lemons in her lemon-meringue pie, and makes her own baking powder.

"I never studied," Lewis says in the middle of a typical fourteen-hour day. "I just did what I saw my folks do. I don't think my style has ever changed. I just keep trying to make things taste better."

SUSAN WYNDHAM

SOUNDS

Cool Jazz for Hot Times

THAT WAS one hot summer," says Dr. Billy

Taylor, the jazz pianist and educator. He's talking about the summer of 1964—and not just the weather. Three days of race rioting in August of that year burned down parts of Elizabeth and Paterson, New Jersey; Harlem had almost gone up in flames after police shot and killed a fifteen-year-old boy.

Into that furnace Dr. Taylor rode the first Jazzmobile—the rolling bandstand that has

brought bebop to New York's slums every summer since. Taylor raised money from private sources the first year;



The original jazz messengers (above); at Grant's Tomb earlier this month (right).



since then, he's received federal, state, and city grant money. Mayor John Lindsay got excited about the program in the summer of 1966 and

began coming out to the shows. Lindsay's interest produced a side benefit: When the mayor came, the streets were cleaned in advance.

Since those years, of course, Harlem has gotten hotter—and sadder—thanks

summer in the most embattled parts of the city, giving kids for whom Public Enemy is high culture their first taste of Dizzy Gillespie, Art Blakey, Clark Terry, and hundreds of other jazz greats.

Taylor played the first Jazzmobile gig—sitting at his

piano on a converted Ballantine-beer parade float—starting on West 137th Street in Harlem, driving around a ten-block grid to draw a crowd, then leading everyone back to 137th Street for a two-hour show: "Little kids running along behind the

float, people on the rooftops and fire escapes, a finger-poppin' block party," says Taylor.

That remains the heart of Jazzmobile, but around it has grown an array of programs, including lectures and workshops in public schools. Jazzmobile takes over I.S. 201 in Harlem every Saturday during the school year so 26

jazz musicians can teach improvisation to 600 young players. This fall, Taylor's team will use part of a \$250,000 Department of Education grant to install full-time jazz artists in residence in two Harlem schools, where they'll teach a target audience of dropouts and truants, trying to use jazz to lure them back into the system.

"Does jazz have trouble competing with rap?" asks Taylor. "Of course, jazz is not the music they party to. But we've found that when young people are exposed to it, some of them respond—especially the musicians. They play rap and rock and funk, but when they want to learn to play better, they're ready for some jazz. I run into a lot of young players who say, 'Y'know, I never even heard jazz till you brought the Jazzmobile to my school, and now I'm playing with Mongo Santamaria. Thanks.' I say, 'You're welcome.'" ERIC POOLEY

DETAILS

ALL THE NOISE THAT'S FIT TO HEAR

IT WAS ONE DAY OR NIGHT—nobody seems to remember—back in 1979 when technicians positioned microphones around a couple of ancient, quivering Teletype machines in the WINS newsroom, flipped the switch, and captured the clamor forever. The taped sound has rattled at low volume beneath WINS's round-the-clock stream of news ever since.

The recording became necessary when the station bought modern, quieter wire-service machines; previously they'd broadcast live from the Teletype room to send out the signature sound. Any attempts to change the tape's tone or timbre or even—God forbid—the recording itself have proved disastrous.

"We tried a different sound about five years ago," says Barry Shandolow, a WINS maintenance technician, "and we got a bad response. People called up and said it sounded like frying eggs."

Listen closely. Mysterious bells ring in the background. Shandolow says that when he listens with headphones, he can hear voices and papers shuffling: the lunch orders, dirty jokes, and professional ruminations of a newsroom

runs about a week, until it's destroyed and a new one is inserted into the little box marked NEWS TICKER. Then the seven-and-a-half-minute tape just runs and runs and runs. Soon the station may computerize and dispense with the tapes—but only, mind you, to more faithfully preserve the original sound.

"The flat human voice lacks a sense of place," says WINS chief Warren Maurer. "And we're a 100 percent voice operation. It helps people find us." But you get the feeling there's something else at work: tradition and a sense of pride about having the best damned Teletype chatter in New York, maybe the world.

"I've heard that other stations get theirs from a record," says Shandolow. "It doesn't sound as full as ours, doesn't have that old-time-newsroom echo." PETE WEBER



ten years ago.

All this is preserved through constant copying and recopying from a master tape onto cartridges. One tape

THE GREAT OUTDOORS

The Good Ship Hollywood

MOST OF NEW YORK'S recent waterborne surprises haven't been too entertaining. But people were reaching for popcorn instead of rubber gloves last week when the waves of the Hudson brought in the Floating Cinema.

A barge of sorts topped by a 24-foot rear-projection movie screen and large speakers, the celluloid cruiser is making its second tour of the five boroughs' waterfront parks. The free series began last week at Battery Park with, of course, *On the Waterfront*.

"It's a pretty funky vessel,"

says Jon Rubin, the 42-year-old filmmaker who designed the craft. Looking for a way to show his conceptual films in unusual settings, Rubin created a smaller version of the Floating Cinema eight years ago on the Allegheny and Ohio rivers. He'd sail into campsites for announced outdoor screenings.

Rubin's monthlong New York project is funded by the Parks Department and Warner Communications. The fifteen features range from a rarely seen documentary on the 1958 Newport Jazz Festival, *Jazz on*



Brando by the sea.

a Summer's Day, at the Riverside Park Promenade, to *I Cover the Waterfront*, with Claudette Colbert, at Battery Park. *Jaws* will surface at Orchard Beach in the Bronx,

and Gene Kelly won't just be *Singin' in the Rain* at Little Bay Park in Queens—thanks to the Floating Cinema, he'll walk on water, too.

CHRISTOPHER KIMBLE

SCENES

Having a Whale of a Time

A COUPLE OF STIFF DRINKS used to produce visions of pink elephants. But now you're seeing a 94-foot blue whale swimming above you, its ten-ton bulk

sapphire-colored concoction at your elbow that's producing such strange sights. It's just an afternoon at the Whale's Lair, the cocktail lounge nestled in the

American Museum of Natural History's Hall of Ocean Life. Lately it's been drawing customers like Meryl Streep (with one of her children) and William Hurt during the day and a hip younger crowd on Wednesday evenings.

The whale overhead is made of polyurethane and fiberglass; the battling leviathans are part of a deep-sea diorama; and the glow in the cocktail glass is a Blue Whale, a sweet, deadly blend of vodka, pineapple juice,

there you are, under the blue whale. People get a kick out of it."

The Whale's Lair is the successor to the museum's Lion's Lair, which was in the Akeley Hall of African Mammals until 1987. The Lion's Lair proved too successful for its own good: The room was not air-conditioned, and on sweltering summer afternoons, its resemblance to the African savanna grew uncomfortably lifelike.

Relocated and renamed, the Whale's Lair is open during July and August from noon to 5 P.M. daily except Wednesdays, when it's open until seven.

Nichols is an aspiring actor as well as a bartender, and the theatrical nature of the bar—circling sharks, shadowy kelp forests, Day-Glo coral—is not lost on him. "It's such a relaxing atmosphere; it's one of the few places in the city where you can get away from all the noise," he says.

"People come in and say, 'Hey, it's so dark and cool in here,' and I say, 'Well, what did you expect? You're under water!'" MARK DERY



Drinking in the pseudo-deep.

gliding noiselessly past; mere feet away, a giant squid is locked in mortal combat with a sperm whale, its sucker-covered arms boiling and weaving.

But it isn't the brilliant

and blue curaçao.

"It's a big seller, because of the color," says the bartender, Mark Nichols, who created the drink by tinkering with the recipe for a Blue Hawaiian. "It's blue, and

PRICES


THE PRICE OF ICE AROUND town this summer:

- Five-pound bag at D'Agostino's (1652 First Avenue), \$1.09.
- Glass of iced tea at Le Madri (168 West 18th Street), \$.2.
- Gott Blue Ice for a picnic cooler at Tents & Trails (21 Park Place), \$3.60.
- Blood-orange gelato at Siracusa Gelateria (65 Fourth Avenue), \$4.50.
- Night skating at Skyrink (450 West 33rd Street), \$.7.
- Dinosaur ice tray at Bloomingdale's, \$.75.
- Three-hundred-pound block at Metro Ice (890 Grant Avenue, the Bronx), \$.30.
- A Statue of Liberty ice sculpture at the Plaza (768 Fifth Avenue), \$.750.




For some, the prospect of shedding tensions and fatigue through treatments with plankton-rich fango mud, or hydrotherapy in waters laden with volcanic minerals, is sufficient motivation to shed clothing.


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or classes in preparing the justly-famous spa cuisine guests delight in daily.  But all come to Saturnia not to lose clothing, or even merely to lose weight. They come to gain knowledge about total wellness



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H LINE O T

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TELEVISION

Channel, Channel: Many of us know her only as the woman who taught Karl Lagerfeld the basics. This first-rate documentary, with lots of black-and-white photographs, rare footage, and interviews with the designer, looks



beyond the smart little suit, the pearls, and the simple black dress. (A & E; Tuesday, July 25, at 8 p.m. and midnight.)

MOVIES

Lethal Weapon 2: Danny Glover and Mel Gibson team up for another round of blood, gore, and boffo box office.

Jacques Tourneur's *Cat People* and *I Walked With a Zombie* aren't your run-of-the-mill shockers but wonderfully eerie thrillers by a master of the genre. At the Film Forum 2, July 24.

RESTAURANTS

At Le Bernardin, Gilbert Le Coze has added two sensational new dishes for summer. The lobster vichyssoise is a fairly traditional rendering of the



chilled leek-and-potato soup with pieces of just-cooked lobster (at lunch and dinner),

and the broiled Icelandic langoustines (now in season) are napped with an escargot-and-herb-butter sauce (at dinner only). For reservations, call 489-1515.

VIDEOS

Heathers (\$89.99): Or "Rebels Without a Conscience."

Mississippi Burning (\$89.99): Alan Parker's controversial civil-rights thriller.

DANCE

The London Festival Ballet is at the Metropolitan Opera House from July 25 through August 5. For the opening-night gala, it's Frederick Ashton's wonderfully luscious *Romeo and Juliet*, set to music by Prokofiev. Trinidad Seviliano, who dances the role of Juliet on July 26, is a very young and extremely talented ballerina.



MUSIC

Sunday in the park: As part of the Summer Stage series, Toots & the Maytals, the terrific reggae band from Jamaica, are at the Bandshell in Central Park at 3 p.m. on July 30. Free.

"Mostly Mozart": On Monday, July 24, it's soprano Kathleen Battle and the Orchestra of St. Luke's; on Tuesday and Wednesday, David Zinman conducts the Mostly Mozart Festival Orchestra. At Avery Fisher Hall.

BOOKS

Libra, Don DeLillo: This modern historical novel takes what we know about the events in Dallas on November 22, 1963, and carries on from there. Now in paperback. (Penguin; \$4.95.)

SHOPPING

If you're thinking about a laptop computer, the NEC UltraLite is one of the sleekest, sexiest models around. Priced at around \$2,500, this jazzy briefcase-perfect number has a matte-black finish,



rechargeable batteries (with up to two hours of power), and two megabytes of memory. It weighs a mere 4.4 pounds.

TASTINGS

BY ALEXIS BESPALOWF

And the winner is... At a recent tasting of 100 Chardonnays at the International Wine Center, there were several excellent 1988s from Australia: Lindemans Bin 45 and Montrose (about \$8 each) and, at \$10 or \$11, Rosemount, Mildara from the Barossa Valley, and the Hardy Collection from Padthaway.

ART

Eighty-year-old folk artist Jacob Kass spent his "working" years in his father's painting shop. Since retiring in 1974, Kass has been painting scenes of rural Vermont, Florida, and New York on saws (yes, saws). Now in Tiffany's windows.



FASHION

Feelin' groovy? Whether it can stand the acid test of time we wouldn't want to say, but the tie-dyed T-shirt is back, a psychedelic reminder of Woodstock twenty years later.

THEATER

"Mandy Patinkin in Concert": After his very successful stint at the Public Theater this past spring, Patinkin decided to take his one-man show to Broadway. On July 25, he begins four weeks at the Helen Hayes Theatre, singing Gershwin, Sondheim, and the like.



Photo: Cunningham



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CAN DINKINS DO IT?

ARARE SIGHT: DAVID DINKINS WAS STEAMED. There was fire in his eye, and his voice quivered a bit, as he stood—finally—to address the room full of Hasidic and Orthodox Jewish leaders on Ocean Parkway in Brooklyn. He'd been made to wait for this opportunity. The mayor, who'd arrived a few minutes after Dinkins (and 25 minutes late), had been called on first. That was understandable. The mayor was the mayor, and Dinkins's schedule was flexible.

But then Richard Ravitch arrived and claimed a pressing engagement elsewhere—within the hour. "Would you mind," Dinkins was asked, "if we also take Mr. Ravitch before you?" "If you do," the Manhattan borough president said, "I'm leaving."

The meeting wasn't going to be a love-in, in any case. When Dinkins arrived, a Jewish leader was excoriating City Comptroller Harrison J. Goldin for "marching down Fifth Avenue with *perverts* who practice abomination." Another asked Goldin if he was concerned about "dividing the Jewish vote three ways" and nominating Dinkins, "who not only marches for gay rights but *advocates* it." Goldin assayed his best bar-mitzvah-boy pose,

BY JOE KLEIN





"We may not ever come to love one another," David Dinkins told a group of Orthodox and Hasidic leaders, "but we damn well better learn to respect each other."

PHOTOGRAPHED BY ALLAN TANNENBAUM

interspersing Yiddish phrases and orotund, Mosaic references to *The Law*. No luck: The black hats were still hectoring him as he fled, chastened. The mayor fared slightly better. "I know you disagree with me on gay rights," Koch said. "But we agree on a lot of other things. And if you agree with me on nine out of twelve issues, you should probably vote for me. If you agree with me on twelve out of twelve, you should probably see a psychiatrist."

And then it was Dinkins's turn. As he rose to speak, about a third of the audience also rose—and walked out. This seemed to stiffen his resolve. "A fellow outside just asked me, 'Why're you here? You're not going to persuade many people in there,'" he began. "Well, maybe not. But I'm going to be the next mayor—and I want to be mayor of all the people, including you . . . so I want you to know who I am and what I stand for."

Dinkins's anger had a bracing effect. He charged into his standard stump speech, delivering it with passion and conviction—especially the peroration on human rights. This was, as often as not, an exhausting tour of the wide world of bigotry, including perfunctory citations of a half-dozen different ethnic groups' martyrs, homelands, and heroes, punctuated by a call for understanding: "This city is not a melting pot but a gorgeous mosaic," he always says. "We may not ever come to love one another, but we damn well better learn to respect each other."

The words had special force in this particular lions' den, and a few of the black hats even seemed to nod in approval as Dinkins recounted the press conference he'd held in front of Madison Square Garden before a Louis Farrakhan speech in 1985 to condemn the minister's anti-Semitism. "If I can leave you with one message, it is this," he concluded. "These are the things I believe in. They won't be altered by whether or not you support my candidacy."

There was scattered applause when he finished and a quick, respectful question about gay rights. "Sexual preference ought not determine how people are treated," Dinkins said. He began

halting and sometimes almost incoherent—has seemed more at ease on the stump in recent weeks. There were times last winter when he would confide to friends, and even to journalists who weren't so friendly, that he had doubts about his ability to do the job. "I read the papers differently since I began to consider this thing," he told me at one point. "I read about some horrible problem now and think, Oh, my God, how would I solve that?"

Dinkins appears to have gotten over that hump. He has the feel of a winner about him. And why not? He maintains the substantial lead in the polls that he's had from the start. It now seems possible that he may even win the 40 percent of the vote necessary in the Democratic primary to prevent a runoff election. Much of his support is still "soft," and the wisdom among political pros in town is that it will evaporate when the *real* campaign starts, when Dinkins is asked to flesh out some of his mushy rhetoric and—implicitly—when the public begins to think seriously about the prospect of a black mayor.

The pros may well be right, but there's been no sign of evaporation yet—and, more important, none of his Democratic opponents (or his prime Republican challenger, Rudolph Giuliani) appears to be gaining any strength. The mayor's ratings are on a steady track south (his advisers still talk hopefully of "bottoming out"); Jay Goldin and Richard Ravitch have been unable, despite heroic persistence, to gain much attention for themselves. And Giuliani seems lost in space.

DINKINS'S CAMPAIGN IS SUCCEEDING IN THE REAL world, beyond the ephemera of the polls, as well. He has the best-organized field operation in town—it pulled in more signatures on nominating petitions (about 135,000) than all his Democratic opponents' combined. He has raised more money (nearly \$2 million to date) than any other candidate. He has won a passel of endorsements, from Attorney General Robert Abrams, former mayors Lindsay and Beame, and most of the city's labor unions. The scheduling and tactical aspects of his campaign, which were raggedy at best early on (as when Dinkins found himself on Rikers Island, talking about prisoners' rights, while most of his opponents were attending a policeman's funeral), seem far more professional now. "The Dinkins campaign may be the best in town," says one political pro, "and you know, it's shocking how often the best campaign wins."

More subtly, the dynamic of the race appears to be playing into Dinkins's strengths. The constant sniping at poor Rudy Giuliani, the mayor's impressive control of the media's agenda by virtue of his fast, snide mouth, and perhaps even the simmering racial tensions—all serve to reinforce the impact of Dinkins's cool, relentlessly reasonable decency. Although each has sharpened his attacks on the front-runner, none of Dinkins's opponents—not even the mayor—has been willing to launch an all-out attack, in part for fear of being called a racist but also for fear that it would serve only to enhance Dinkins's dignity. "He has become the most important politician in New York," says Meyer S. Frucher, the former Battery Park City Authority president. "He may be the only one who can bring the city back together. Even if he loses, it will be crucial for the next mayor to bring him in, make him a party to the new administration in some way."

Dinkins began with a strong base: the black vote (about 25 to 30 percent of a Democratic primary) plus a coterie of Upper Left Side liberals and various stray do-gooders. A spurious racial argument was made on his behalf in the progressive salons: It was "time" to elect a black man mayor. But as the campaign



ANNOUNCING HIS CANDIDACY.

H E'S BEEN THE CLASS ACT SO FAR IN A RACE RUTTED IN VITUPERATION.

to thread his way out, knowing that he may not have won any votes, but—on some level—he'd made a good impression, perhaps even taken the edge off their fear of his candidacy. Outside, he pulled a handkerchief from his suit pocket, patted his brow, and exhaled. "That wasn't too bad now, was it?"

ACTUALLY, DAVID DINKINS, WHO JUST TURNED 62, seems to be having a fine old time this summer. His campaign for mayor is wearing well. He's been the class act so far in a race rutted in trivia, vituperation, and anomie. He may, in fact, be embarked on that most hallowed, if infrequently observed, political rite of passage: the man of apparently modest talents who finds himself in the right place at the right time and seems to grow in stature and ability as he pursues high office. Certainly, Dinkins—whose early campaign forays were



PUBLIC SUPPORT

Among the people David Dinkins has been associated with over the years are Jesse Jackson and Charles Rangel (above), Bella Abzug, Cesar Chavez, and Talking Heads leader David Byrne.

progresses, it is Dinkins's demeanor that is winning converts—those who believe that after twelve years of huffing and puffing, it's "time" for a municipal cooling-off period. With Giuliani floundering on basic civil-liberties issues—like abortion and gay rights—more of the Smart Set, show-business, and artsy types seem to be drifting toward Dinkins. At a fund-raiser several weeks ago, David Byrne—the frontal cortex of Talking Heads—stood beside Dinkins and offered this endorsement: "I guess I'm at the age where I think I should do something to help straighten things out. I've always been suspicious of politicians. But we hope for the best. We do what we can."

Hardly a ringing affirmation, but Dinkins isn't the sort to inspire wild emotions. "Even black people aren't very excited by the guy," says one black Dinkins supporter. "They're proud of him, but... he's not Jesse. He doesn't move people. It's strange: kind of like George Bush. But maybe that's what people are looking for."

Like Bush, Dinkins has spent most of his career in the back-ground, a conventional man trudging his way up the political ladder, creating no waves. As with Bush, there are doubts about his strength and acuity. "He's probably the perfect tennis partner," sneers one of his colleagues on the Board of Estimate, echoing a common sentiment (Dinkins is perhaps the board's least popular member). "But it's hell trying to get him to make a decision about anything."

Throughout the campaign, Dinkins has remained maddeningly imprecise about his plans for the city. He has more creative ways to say "I don't know" than any other politician in recent memory. "My favorite Dinkins locution," says a rival candidate,

"is when he doesn't have a clue about a problem or doesn't want to take a stand and he says, 'There has got to be enough wisdom among us; surely we can reason that out together.' Beautiful. I wish I could get away with that."

But there is a difference between not having a clue and not taking a stand: Is Dinkins limited or just plain cautious? Is he a creature of his staff or a classic low-key political type (as Oliver Wendell Holmes said of Franklin Roosevelt, "a second-class intellect but a first-class temperament")? Does he have the brains and guts to run the city? In the welter of Koch's blustering and Giuliani's blundering, the press has paid precious little attention to this very accessible and yet oddly elusive front-runner; but then, it's always been Dinkins's fate to be just outside the spotlight.

NO, NO; I WOULDN'T HAVE THOUGHT OF ME first," Dinkins says when asked who—among the extraordinary generation of leaders who came up together in Harlem in the sixties—was most likely to become the first black mayor of New York. "I would have thought of Percy [Sutton], who was just brilliant when it came to organization. He was the guy who made it possible for Charlie Rangel to win Adam Clayton Powell's seat in Congress. Or maybe Basil Paterson—with so much intellectual ability and charisma. He might have won it in 1985, if he'd run." (Paterson demurred, for health reasons.)

Percy Sutton, Charlie Rangel, Basil Paterson—the heart of the Harlem mafia, a very talented trio. David Dinkins was never mentioned in the same breath. He was always a step behind, the



LOOKING GOOD

Fresh from a haircut at about eleven years old, with his Howard University Alpha Phi Alpha brothers (Dinkins is at far left, Andrew Young seventh from right), and with fellow Carver Democrat Percy Sutton in 1967.

guy who rounded out the slate, the faithful clubhouse worker. There wasn't a hint of inspiration to him, just a quiet, steady presence. Even now, when asked how his political philosophy developed, Dinkins betrays the soul of a political foot soldier: "Well, I just did my job—as a worker, then a precinct captain. I serviced my people, turned them out on Election Day."

And yet, there was something more here than political cannon fodder. Dinkins had grown up strict, proud, and very middle-class (in values more than income) in the years before World War II. His parents separated when he was six, and he shuttled between the two thereafter, spending much of the time with his father, a real-estate agent, in Trenton, New Jersey. (His mother, a domestic, moved to Harlem.) He graduated from high school in Trenton and became one of the first blacks to be accepted by the Marines. "The war was on, everyone wanted to go, and I decided that the best way to stay alive was to be well trained," he says.

Within a year, the war was over—Dinkins saw no action—and he went on to Howard University, where he majored in mathematics. Fred Schenck, a childhood friend and college roommate, remembers spending summers doing factory work with Dinkins back in Trenton. "One night, we tried to get served in a restaurant downtown," Schenck recalls. "They refused us in a way that made it clear that they didn't want 'our kind' there. We brought what may have been one of the first complaints to the New Jersey Commission on Civil Rights, and we won it. The next year, we worked in a factory that had separate locker rooms for black and white workers. We took that to the state and won it too. I don't remember any great discussion

or anger about it—that wasn't Dave's style. We just did it."

"Yeah, we did do that," Dinkins chuckles. "See, we all grew up together in Trenton, black and white, and then all of a sudden some people are better than others? No way. We just didn't believe it. We had served our country—Fred was in the Navy—and we thought we were pretty intelligent, and that shit was just plain unfair."

DESPITE THE EARLY ACTIVISM, DINKINS STILL HAD no real idea what he wanted to do with his life. He graduated from Howard, sold insurance, went to law school, got married. His wife, Joyce, was the daughter of one of Harlem's political barons, Danny Burroughs (they have two grown children and a grandson)—and Dinkins proceeded along under his father-in-law's wing. After Dinkins finished law school, Burroughs's recommendation landed him a job with a law firm headed by Thomas Benjamin Dyett, a prominent black lawyer. "I was still working nights, managing my father-in-law's liquor store to make ends meet," Dinkins recalls. "When I was finally earning enough as a lawyer to quit that job, I did what every young lawyer did in those days—I joined a political club."

The club was the Carver Democrats, led by the legendary J. Raymond Jones, known as "the Fox," who cultivated a group of promising young black men in various professions—Percy Sutton, Kenneth Clark (the City College psychology professor), Fritz Alexander (now a New York Court of Appeals judge), and David Dinkins, among others—the "Jones Boys," as they were

Photograph: bottom right, New York Daily News.

called. "David was very ambitious," Jones recalls, "although he took pains not to show it. He was a very hard worker."

Dinkins was the perfect organization man. He ran for State Assembly only when Jones selected him for the slot (he retired after one term, a victim of redistricting). He then served on the Board of Elections and eventually spent ten years as city clerk—standard machine sinecures. He was about to move on to a faster career track, as the city's first black deputy mayor, under Abraham Beame, in 1973, when he was overtaken by a most bizarre—and still inexplicable—disaster: In checking his background, Beame staffers learned that Dinkins hadn't filed income taxes for the previous four years. "I've kicked myself a thousand times," he says now. "I was always going to do it tomorrow. It was procrastination and negligence. It was my fault."

Dinkins quickly withdrew his name from consideration as deputy mayor and put his financial affairs in order—but questions about the episode linger: Would procrastination and negligence be hallmarks of a Dinkins administration? "I might make some other mistakes," he says, "but that's one thing I won't ever do: I know now, you *attend* to certain things." The mayor, for one, isn't about to let it go at that. Last week, Koch accused Dinkins of tax "evasion." Dinkins, in turn, accused the mayor of "slander."

THE TAX PROBLEM DIDN'T PREVENT HIM FROM MOVING ahead with his political career. When Percy Sutton abandoned the Manhattan borough presidency to run for mayor in 1977, Dinkins asked him, "Who's going to run for your job?"

"He said, 'You are,'" Dinkins recalls. "Unfortunately, Elaine Stein and Bobby Wagner had the same idea." Stein won. Dinkins finished third, but he was back in 1981, losing to the incumbent in a surprisingly close race. When Stein moved on to the City Council presidency in 1985, Dinkins was easily elected borough president.

It seemed the perfect job for him, one he enjoyed doing and was reluctant to give up to run for mayor. Dinkins built a serious staff, led by the estimable Bill Lynch, a former labor and community organizer, who proceeded to hire a stable of former activists and advocates.

It was, without a doubt, the most ideological staff of any local politician since Bella Abzug—and largely responsible for Dinkins's early, strong stands on prenatal health care, education, and homelessness (his commission's report, "A Shelter Is Not a Home," has had a longer shelf life than most such efforts).

At the same time, Dinkins played a quietly constructive role in some of the racial confrontations that racked the city. He was a key intermediary in the Howard Beach case, cooling black anger and forcing Alton Maddox and C. Vernon Mason to accept Charles Hynes as special prosecutor. He also (rather belatedly) made clear his displeasure with Maddox and Mason in the Brawley affair and minced no words about Minister Farrakhan.

"Somewhere in all this," says a colleague on the Board of Estimate, "David got the idea that he was the spokesman for the city's disenfranchised. He would come to board meetings—private budget sessions, just us guys—and lecture us on AIDS or the homeless, or whatever. It was infuriating."

"I remember Howie Golden just fuming at Dave once," says another board member. "He said, 'You act as if you're the only one who represents poor people. I've got more blacks and Hispanics than you do!'" It is a toss-up as to which was more frustrating to his fellow board members, Dinkins's pontifications or

his indecision. The board—composed of the five borough presidents, the mayor, comptroller, and council president—has long been the city's primary legislative body, making basic land-use and budget decisions. (This past year, the Supreme Court ruled the board unconstitutional; it will be replaced in a new city government now being designed by the Charter Revision Commission.) "Board meetings used to be done by nine," says Paul Crotty, the mayor's campaign chairman. "After Dinkins came on, they became marathons—until one, two in the morning—only because of David's inability to make up his mind."

"The rest of us would come to board meetings with an aide or two," says one borough president. "In the early days, Dave would show up with a dozen—and they'd all be arguing, and he'd ask for a delay, and then he'd change his mind. It was very aggravating. It still is, although he tends to show up with fewer aides in recent years—and this year, the budget went smoothly because he was out campaigning." Dinkins particularly angered his fellow borough presidents during a vote on homeless shelters several years ago. "This was one instance where we were actually trying to be responsible," says one Bep. "We were saying, 'No new shelters. Renovate some of the housing the city owns, and use it for the homeless.'" The mayor needed one vote to push his plan through. "He offered each of us a deal: 'Vote with me,' he said, 'I'll let you off with two shelters, and Manhattan will take four.' We were hanging tough. No deals. David even had staff people and friends calling to make sure we weren't going to fold and stick him with all those shelters. Next thing I know, he folds. He takes Koch's deal and screws us."

Bill Lynch argues that Dinkins drove a hard bargain in return for his vote—a guarantee that the city would start closing down welfare hotels and renovate 1,000 units of housing for the homeless. But the borough presidents remember only that they, not he, got stuck with the new shelters.

DINKINS CAN OCCASIONALLY BE SPONGY EVEN ON THE CAMPAIGN TRAIL.



The source of Dinkins's inconclusiveness is a matter of some debate. Some say that it's a consequence of his own caution; others say he's overmatched on complex issues and subject to the vicissitudes of his staff. "I've been across the table from Dinkins," says one local pol, "and I've seen him sit there as Bill Lynch and Diane Morales"—another Dinkins staffer—"got into a real argument over what the borough president's position was on the matter we were discussing. And finally, David says, 'Maybe we should think about this some more.'"

DINKINS'S SPONGINESS IS OCCASIONALLY APPARENT even on the campaign trail. The same night that he was so forceful with the Jewish leaders in Flatbush, Dinkins faced an audience in Far Rockaway that wanted a simple answer to a simple question: Did he favor market-rate housing (i.e., condominiums) or the Nehemiah plan—subsidized single-family houses for the working poor—

for the massive Arverne beachfront development? The neighborhood's position was clear: no Nehemiah. Dinkins's position was... well, it was... "The ideal may be somewhere in between the two," he said.

The audience booed. "Now, wait a minute," Dinkins said. "I'm not talking about Nehemiah. The issue isn't that. I'm not opposed to market-rate housing. The issue is density, whether the market-rate plan is too dense. Whether it permits the coast to be used..."

"Would you vote for it or against it?" someone yelled.

"I would," Dinkins said. "I do not oppose Nehemiah. I just don't think every site is desirable for it."

The audience was thoroughly confused and so were reporters, who cornered Dinkins afterward and asked him if he was categorically opposed to Nehemiah housing on that site. Yes, he said, he was.

But wait a minute. The next day, I called Bill Lynch and asked where Dinkins was on Nehemiah housing in Rockaway. "He thinks it should be studied further," Lynch said.

"That's not what he said last night," I pointed out.

"Then maybe he's made up his mind," Lynch said. "Look, this is a big city. I can't keep track of his position on every last housing project." True enough, but the hedging and shifting seem typical of Dinkins on a range of issues—many of which are far more critical to the fate of the city than a housing project in Rockaway.

In a sense, the toughest question each of the mayoral contestants faces in this campaign is the problem of the underclass—



FINALLY, HE IS SPEAKING TO THE ENTIRE CITY, NOT JUST HIS SUPPORTERS.

the exploding generations of unwed teenage mothers on welfare and their offspring, who are at the heart of the most serious problems confronting the city: crime; drug abuse; the crises in education, health care, and homelessness. "I don't know that I want to say there's such a thing as the underclass," Dinkins told me last winter. "Yes, there are people who have been oppressed and deprived over generations. I know that it'll take more effort on our part to bring those kids along... but I'm not enough of a sociologist to be more specific about it."

The "not a sociologist" defense is one Dinkins uses frequently. He used it last month, during a debate at the 92nd Street YMHA, when Ken Auletta of the *Daily News* asked him why he thought black out-of-wedlock births had more than doubled in the past twenty years. Dinkins said, "Sociologists debate these questions endlessly... I'm not a sociologist and don't pretend to know why," but then hinted that it might have something to do with the fact that this is "a racist society" where "we know the growing disparity between the assets of white and African-American families to be a fact." But most economists say the growing disparity is caused by the explosion of single-parent families on welfare—the very people whose plight Dinkins feels incompetent to address (traditionally structured black families are closing the gap with whites).

In an interview several weeks later, Dinkins agreed that racial tension had increased in recent years, but when pressed on the cause of the tension, he said, "Well, I guess I ought to say, 'I'm not sure; I don't know.' Period. Paragraph... It may be the absence of some kind of human services, and an inadequate supply of this, that, and the other, that we have increased tensions—and we need leadership people doing and saying more of the right thing."

"Are you saying that increased racial tension is caused by the absence of human services?" I asked.

"No. I say that contributes to it."

ASKED IF THE INCREASE IN VIOLENT CRIME BY YOUNG blacks involved in the drug trade and the resulting white backlash didn't also have something to do with it. "I suppose you really need sociologists and psychologists taking this stuff apart piece by piece," he said, and then drifted off into the area he seemed to think was the heart of the matter: police brutality. "I know the kind of things that greatly contribute to racial tension are the Eleanor Bumpurs and Michael Stewart incidents"—both were killed, most likely without cause, by police—"and when there's revelations that police are involved in illegal activities, certainly if it has to do with drugs. And, you know, most police officers are white."

In fact, Dinkins returned to the Eleanor Bumpurs case several times during the course of our conversation. He was "outraged by it, appalled... I got into my raggedy city clerk's car and went to her funeral. You know, if I don't speak out on these things, I won't have much credibility when it comes to a Howard Beach incident, when you want to tell people to cool out, follow the legal process."

Fair enough, and the Eleanor Bumpurs case—the police shooting of a deranged grandmother wielding a meat cleaver—was an outrageous overreaction, but does Dinkins really mean what he seems to imply: that white racism and police brutality are the main sources of racial tension in New York? If so, what are the policy implications for a mayor, even one who isn't a sociologist?

The clearest implication is that the members of the underclass are merely "victims," and that it is the job of government to design programs to improve their lot. In that sense, Dinkins seems a pretty classic welfare-state liberal: He's big on more money for just about anything you can name—housing, health care, drug treatment, education, recreation—and he argues consistently that spending money now on social problems will save money in the long run.

There is some logic to this but more than a few problems as well. Some social programs that do work—preschool education, prenatal health care—have been given short shrift in the Reagan era. Others, like the massive increase in drug treatment that the borough president supports, may be more questionable investments, given the limited funds available. Certainly, providing treatment "on demand" would be the humane thing to do; it is horrifying to think that addicts seeking help are being turned away daily for lack of space. But providing that treatment is no guarantee that it will be successful (indeed, some experts suspect there is no cure for crack addiction). When Dinkins argues that drug treatment is economical because it costs \$15,000 per year, as opposed to \$45,000 for prison, he seems to be implying a zero-sum game—the more treatment available, the less demand for jail cells—which is faulty reasoning, at best.

In this, as in many other cases, Dinkins is far more convincing on the moral imperative to help the needy than he is on the question of who'll pay for it. His compassion is palpable, and



Dinkins addresses a pro-abortion rally in April in Foley Square.

often quite moving. But even where Dinkins is clearly right—where the long-term benefits are worth the short-term costs—he doesn't ever quite say where all the front-end money is going to come from. "We give a billion dollars in tax abatements on real estate and such," he told me. "We could look at that."

Dinkins has said he would raise taxes only "as a last resort," but his questionable grasp of fiscal matters makes that resort seem rather likely. He's retreated from his recent, informal suggestion that the city sales tax be cut and the income tax increased as a way to alleviate the burden on the poor (he seemed unaware that the sales tax is earmarked for the repayment of Municipal Assistance Corporation bonds). He has also retreated from his suggestion that the Taylor Law—which prevents strikes by municipal-employee unions—ought to be "looked at" and some unions allowed to strike. "I've looked at it," he now says, "and have no intention of modifying it."

There remains a fear, especially in the business community, that Dinkins will be too sympathetic to the city unions, most of which have endorsed his candidacy. I asked the borough president what he'd do about the fact that only one out of 63,000 public-school teachers was fired last year and that no school principal has been fired in the past ten years.

"I am appalled by that," he said, but didn't know what he'd do about it. "I can guarantee you, though, that there is recognition by the folks at the U.F.T. and the supervisors' union that it's something that must be dealt with."

THE HALTING, UNCERTAIN QUALITY THAT DINKINS projects in interviews and on the Board of Estimate is less and less apparent as he prowls the city in search of votes. His confidence seems to grow with each appearance. With Bob Shrum—probably the best Democratic speechwriter extant—on staff as a consultant, Dinkins's speechmaking has improved dramatically. And last week, in a small church in Har-

lem, he delivered what was probably the best address by any candidate in this mayoral campaign.

The subject was crime. The actual proposals weren't very spectacular; in fact, they were mostly a compendium of programs previously offered by other candidates this year. The key, though, was the tone and the delivery—Dinkins sounded tough, forceful, and more than a little angry.

"It's time to rededicate ourselves to a very basic proposition: Every crime must be punished," he said.

There were whoops from the audience, and Dinkins went on: "It's quite simple and quite bold: If you are convicted of a crime—any crime—you will be punished. I don't care if it's your first offense; I don't care if you 'just' stole a car for the night or if you 'just' took a few dollars from a kid on the street. If you commit a crime and are caught, you will learn to respect the law and the system. You will—because you will be punished."

It seemed a watershed in the campaign. Dinkins spoke with grace and confidence. He seemed, for once, to be speaking to the entire city, not just his hard-core supporters—to the Italian store owners in Bensonhurst, the Jewish pensioners in Brighton Beach, as well as the churchgoers in Harlem. It was clear that any doubts he might have had about the mayoralty were long gone. He felt strong enough to ridicule Giuliani as Batman: "I'm here to tell you that no stranger in a dark suit can swoop down and save us from this epidemic of crime and drugs."

For months, he had been the most humble of front-runners, as if he believed those who said his status was a temporary accident in the polls. He had wandered the city aimlessly—part of a tired troika of wannabees, with Goldin and Ravitch—mouthing words, a prisoner of the process. But now, as he put down his text to a roar from the crowd, it seemed that the thunderbolt had struck and he was a new man: He knew—finally—that the race was his to win, and it would take a mighty effort by his opponents to wrench it from his grasp.

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Crime Casualties Are Turning Into Stars on Tabloid TV

BY FRANK ROSE

IT WASN'T EXACTLY HOW MARLA Hanson had intended to become famous. But when TV-news crews shoved a microphone in her face hours after it had been cut by a pair of razor-wielding thugs, she did what any normal member of this media-drenched society would do: She pulled herself together and talked. "I was so out of it," she said later. "I just did it because I thought my friends needed to know I was all right." She didn't stop to think about the impact the publicity would have until her hospital room started to fill up with cards and flowers and letters—thousands of letters. A twelve-year-old boy sent her the \$5 he was going to spend on Lotto that week. Clothing-store magnate Milton Petrie sent her a check for \$20,000 and promised to send her another every year for life. When she got out, people would walk up to her on the street and burst into tears. Then they'd ask for her autograph.

This puzzled her. Why did they want her autograph?

Because she was famous.

No, she insisted. She wasn't famous. She was just a model who'd been the victim of an attack.

But they'd seen her on TV.

Oh, Hanson would think, reaching for her pen. Because she'd been on TV, she was famous. But wasn't this—she couldn't quite get over it—wasn't this a *strange way to be famous*?

IT WAS, ONLY A FEW YEARS AGO, criminals got famous while victims were more or less forgotten. Kitty Genovese was an exception; usually it was Ted Bundy or Son of Sam or Charles Manson who caught the spotlight. Violence is exciting, and criminals are violence personified. But pain and anguish can be riveting, too—ask anyone who's driven past a car crash—and Marla Hanson came along just as the media were ready to rediscover the potential of a good victim.

At the same time, victims were beginning to see the benefits a little media attention could bring. Political activists seeking to change the way they're treated in the courts discovered the advantages of a recognizable name. Self-help advocates who encouraged fellow victims to share their feelings found a forum in tabloid TV.

The frenzy of exploitation that's followed hasn't always been pleasant to watch, but it has produced results—for as

the public gains familiarity with their plight, victims are beginning to shed their stigma. No longer dismissed as weak, unlucky, maybe even complicit in their fate, they're taking on some of the aura that had been reserved for criminals. Some are even becoming celebrities.

It's not hard to see why victims—the word is derived from the Latin for "sacrificial lamb"—had rarely been considered attractive before. "People don't want to be tarred with that brush," says Dr. Bessel van der Kolk, a trauma specialist at Harvard Medical School. So they blame the victim, as if the lamb were self-selected, and try to reassure themselves that something equally random and terrifying won't happen to them.

"We live in a highly competitive society," adds Dr. Morton Bard, professor emeritus at CUNY and co-author of *The Crime Victim's Book*, about the emotional aftermath of victimization. "And in this society, there are only two kinds of people—winners and losers. The criminal is perceived as a winner and the victim as a loser. And what you see on TV every night is the winner being hunted down by an even bigger winner—the police."

More and more, though, what you see



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onscreen is the loser getting even, or at least being heard. Made-for-TV movies like *The Burning Bed* and *Something About Amelia* focus on victims of domestic abuse. In last year's hit film *The Accused*, Jodie Foster and Kelly McGillis dramatized the experience of the young woman who'd been gang-raped in 1983 on a pool table in a seedy New Bedford, Massachusetts, bar. Shortly after the movie was released, McGillis—who played the prosecuting attorney—appeared on the cover of *People* to tell how, as a young acting student, she herself had been raped by two intruders in her New York apartment.

In June, actress Theresa Saldana showed just what this kind of media attention can accomplish. Stabbed repeatedly and nearly killed by a demented vagrant outside her West Hollywood apartment in 1982, Saldana took to the media after learning that her attacker was about to be released for good behavior despite his threats to go after her again. When her story was featured in *People*, the deputy district attorney in charge of the case was quoted as saying the threats were not sufficient reason to continue holding the attacker. Over the next two weeks, Saldana made appearances on *Larry King Live*, *Entertainment Tonight*, *Good Morning America*, *Today*, *The CBS Evening News*, *The NBC Nightly News*, and local TV talk shows in New York and Los Angeles. By the time the blitz was over, the D.A.'s office had found a way to keep the man locked up for at least another 270 days and possibly for years to come.

There have been Theresa Saldanas and Marla Hansons before—people like Linda Riss, who was attacked with acid in 1959 by a spurned suitor, a Bronx lawyer who threatened her again while he was out on bail and who later tried to make a citizen's arrest of the prosecutor, the arresting officer, and the judge. Another celebrated victim, Victor Riesel, the *Daily Mirror's* labor columnist, was blinded by an acid-throwing mobster as he left Lindy's restaurant in April 1956. But Riesel was a well-known newspaperman whose crusade against labor racketeering had made him a marked man; as for Riss, after trying for years to collect damages from the city for failing to protect her, she ended up marrying her assailant. Theirs were freak cases. What's different about Saldana and Hanson and other celebrity victims today is the extent to which people seem willing to identify with them—to see themselves in their place. It's a radical shift.

"We are overcoming the natural revulsion toward victimization in our popular culture," says John Stein, deputy director of the National Organization for Victim Assistance in Washington, "in considerable measure, one would have to think, because so many of us are becoming victims."

Or, as the radio ads for a recent *Daily News* series on violence in New York put it, "No one is safe! We are all victims!"

PERHAPS THE FIRST CONTEMPORARY victim to attain celebrity status was Martha Crawford von Bülow, the 49-year-old society heiress who fell into a coma in her Newport mansion over Christmas 1980—because, it was later charged, she'd been injected with insulin by her second husband, Claus von Bülow.

The crime von Bülow was accused of posed little threat to the rest of America:

he was also better equipped to enjoy fame. But the experience galvanized Sunny's heirs into an advocacy that's now helping change the way victims are treated in the courts and perceived by the public. While her daughter Annie-Laurie Isham presides over the Sunny von Bülow Coma and Head Trauma Research Foundation, her son, Alexander von Auersperg, heads the National Victim Center, a resource-and-referral office for victims'-rights groups. Both efforts are supported by the Annie-Laurie Aitken Charitable Trust, a \$60-million fund set up by Sunny's mother and overseen by Morris Gurley, a longtime family financial adviser. And both got under way after von Bülow's second trial.

When von Bülow was retried in Providence three years after his conviction was overturned, the judge seemed to stack the odds in his favor: Gurley was not allowed to testify about the \$14 million von Bülow stood to inherit when Sunny died, the defense was given a free hand to portray her as a pill-popping, sugar-craving drunk who'd brought her coma on herself, and the two children weren't even allowed in the courtroom. Watching the proceedings on TV—gavel-to-gavel coverage was provided by Cable News Network—they began to feel like other people who've met the cold arm of the law: They felt victimized all over again. After von Bülow was acquitted, they decided, with Gurley's encouragement, to do something about it.

People who work with crime victims say one of the chief problems they face is a feeling of powerlessness. Unable to fight back against a mugger or rapist, they find their feelings of incompetence spilling over into work or marriage. Many try to recoup by joining the movement for victims' rights. Sunny von Bülow's children did that in a big way.

"The way to feel that you do have some meaning in this world is to try and change it," said Alex von

Auersperg, who quit his job as vice-president of Shearson Lehman Hutton's trust-services department a year ago to work full-time at the National Victim Center. "Realizing that we, because of our fortunate circumstances, could help out—it makes you feel good that something's being done, that people are concerned and aware, that there are 7,000 organizations out there that really believe victims are getting the short end of the stick and are doing something about it."

As he spoke, von Auersperg showed no sign of emotion, nothing to suggest any feelings he might have about his mother's



KITTY GENOVESE

Only a few years ago, criminals became famous while victims were forgotten.

The odds against most of us being poisoned for our fortunes by a needle-wielding spouse are mercifully steep. But the juiciness of the scandal made it irresistible to a public already hooked on *Dallas*. It didn't hurt when von Bülow and his mistress posed in black leather for Helmut Newton's camera—a telling contrast with the image of his wife, "Sunny," who, whether through his treachery or her own gluttonous consumption of Sara Lee cakes (among other things), was now lost in eternal sleep.

In fact, it was Claus von Bülow who emerged from all this the bigger celebrity;



MARIA HANSON

"Everybody was making me into Joan of Arc, and I'm just a normal person," she says.

fate. Conservatively dressed in a gray suit, his hair falling in long, graceful curls around his head, he seemed like a disinterested social-services professional. A student at Brown when he discovered the black bag containing the hypodermic the prosecution later claimed von Bilow had used on his mother, he appears to have grown into adulthood determined to channel his energies into the larger struggle—larger and less personal than the one he initiated in the courtroom.

"Did you see Ted Koppel last night?" he asked. *Nightline* had focused on the young jogger who'd been raped and beaten nearly to death in Central Park the month before. During the broadcast, an East Harlem sociologist had mentioned that the street term for victim was "vic," as in "Let's go find a vic tonight."

Von Auersperg shuddered. "The statistics say there are over 6 million victims of serious personal crime each year," he said. "Before I got involved through the two trials, I was guilty of feeling it was somebody else's problem—that crime may be an outrage, but I've never been a victim, so let somebody else handle it. But victims are saying it's all of our responsibility—that violence has gotten out of control, that we all have the right not to live with bars on our windows, that we

can jog in Central Park if we want to. We're seeing the world look at democracy and liberty, but are we all that free if we can't go above 102nd Street at night? Are we kidding ourselves if we can't deal with these problems in an effective way?"

AN EARLY ALLY WAS DOMINICK Dunne, whose daughter Dominique had been choked to death in Los Angeles in 1982 by her former boyfriend, John Sweeney, an assistant chef at Ma Maison. Dunne's experience at Sweeney's trial mirrored events in Providence: The defense was allowed to portray Dominique as a double-crossing vixen, but the jury didn't get to hear from a former girlfriend of Sweeney's who told investigators he'd beaten her repeatedly, sending her to the hospital once with a perforated eardrum and a col-

lapsed lung and again with a broken nose. Sweeney was convicted of manslaughter and released after three years. "I became obsessed," Dunne said as we sat in the chintz-filled living room of his East Side apartment. "You think, What the f--- country are we living in that this could happen? Well, I have a name of sorts, and I decided I could do something about that."

Dunne, who serves on the victim center's board, has told his story repeatedly to victims'-rights groups and on television talk shows. He's also found himself comforting others in similar circumstances. Two weeks after Robert Chambers strangled Jennifer Levin in Central Park, her mother called him in despair; they met and talked for hours, and twice he went to the trial. This kind of celebrity-victim support is not rare: When Dunne's own daughter's killer was on trial in Los Angeles, Theresa Saldana, whose stabbing attack had come only seven months before Dominique was murdered, went to the courtroom every day.

Saldana has her own national organization, Victims for Victims, which teaches victims how to help one another—an idea with a lot of appeal to people who feel revictimized as often by social-service workers as by judges and lawyers. (With good reason: In the past, many sociologists



THERESA SALDANA Saldana's Victims for Victims teaches fellow casualties how to help one another.

were interested in victims mostly to find out how they'd "precipitated" the crime against them; some victims still seek psychiatric help only to have the therapist look for the root of their "problem" in earliest childhood.) When the National Victim Center decided to open a New York branch—the main office is in Fort Worth, headed by a pair of veterans from Mothers Against Drunk Driving—it was Sherry Price, then the New York president of Victims for Victims, who offered to set it up. While the victim center has chosen to focus on such tangible political goals as state-by-state constitutional amendments to guarantee victims basic rights in court, self-help has a big place on its unofficial agenda.

"Self-help" is a term that was coined to refer to psychological-support groups that victims run to help themselves, but essentially it means anything that makes a person feel better. Usually that involves talking; often it means giving speeches to victims' organizations or being interviewed on TV. "Every time I've spoken on this," said Dunne, "I've felt comforted." That sentiment is shared by hundreds, maybe thousands of others—a few of them famous, most of them unknown except for a few short minutes on *Geraldo*

or *Donahue* or *Sally Jessy Raphael*. There they find a brief democracy of fame that puts them in the company of the handful of victims whose wealth or beauty or circumstances make them genuine celebrities. Tabloid TV, they discover, is only too eager to turn them into Marla for a day.

THE VICTIMS'-RIGHTS MOVEMENT got started in the early seventies through the unlikely marriage of women's liberation and law and order: Feminists upset about rape and domestic violence found themselves on common ground with law-enforcement types upset about Justice Department studies showing that most crimes were never reported. The Law Enforcement Assistance Administration, a product of the Johnson era, set out to redeem people's faith in the police

and the courts with special demonstration projects; women's groups used consciousness-raising sessions and rape hot lines to bring violence against women into the open.

Now the movement is being propelled to a new level of awareness by another timely convergence: that of self-help and the media. Celebrity victims—the handful who through some quirk become famous—are using their media status

to push for action on victims' rights. At the same time, victims of all sorts are using TV as a sort of electronic T-group where they can vent their feelings and bear witness. And tabloid TV, which depends on a morbid identification with victims for much of its emotional pull, is not complaining.

When the first *Geraldo* show was taped, on September 1, 1987, the featured guest was "slashed model" Marla Hanson. "She was a beautiful young model on the brink of a promising career," Rivera declared in his opening monologue. "Then, late one New York night, Marla Hanson was lured down a dark street..." With these words, the electronic T-group was off and running.

Rivera has done any number of victim shows in the two years since, interspersed with such other public-spirited themes as

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"Lesbian Parenting," "Siamese Twins," "Gays in Uniform," and "Teenage Satanism." Lately he's even taken to describing his involvement in the victims' movement as a crusade. "It's the best of what we do," he said recently in his West Side studios. "We do a lot of things, and a lot of them are not so good, but this is the best. And despite everything you hear about 'trash TV,' our audience is very discerning. When they see something that stinks, they're outraged. And they get a lot more moved by something like this than they do by the budget deficit."

One of the people who helped steer Rivera away from the budget deficit is Sherry Price, who ran the New York office of the National Victim Center until this spring. A former office manager who was raped five years ago by a "good Samaritan" who stopped to help when her car broke down, Price is a tireless worker who often encourages other victims to speak out in the media. "I can call victims and ask how they feel about being on a show," she said. "It's almost like being a broker." She herself has appeared repeatedly on such programs as *Geraldo* and *Sally Jessy Raphael*. "I even did *Mori Dowdney* a couple of times," she admitted. "Of all the shows I've been on, that's the one the most people saw me on. It was sort of embarrassing."

Hanson didn't do *Dowdney*—"Can you imagine?" But she did appear on *Donahue* and a dozen or so others. "I really didn't want to," she said, "but I thought other people might benefit from the things I'd experienced. And I think it helped me a lot. It sounds strange, but I had all these people writing me saying, 'You're so strong, you can make it,' and I thought, 'I can't disappoint these people.' That really forced me to deal with my problems."

"But in another way, it was a big burden—all these letters, and people expecting me to write back. It seemed like everybody was expecting something of me, making me into some Joan of Arc, and I'm just a normal person. I didn't do anything extraordinary; I just lived through an attack. I was lucky."

The experts seem even less convinced of the therapeutic benefits of the electronic T-group. Actual groups can be helpful, says Dr.

Stuart Kleinman, the medical director of a mental-health clinic in Brooklyn Heights for the Victim Services Agency, a New York victim-assistance organization. "A self-help group makes people feel empowered because the victims run it themselves, with a therapist," he says. "And for a small percentage of the people, it can be helpful to relive their story. But when that's all they do, you have to wonder if they're really stuck. And when they're reliving it in public, they have to realize that it can be very traumatic to have these memories come out. Therapy is an art form, and you have to know what you're doing. You have to gauge how strong someone is. You need an exquisite sense of timing. To have a bunch of questions blasted in your face is not good."

"There are some people among the vic-

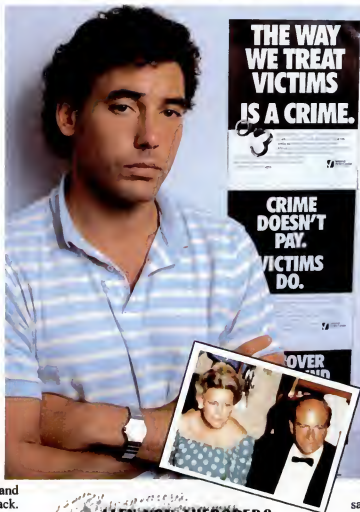
tim population who actually perceive this as therapeutic," says Dr. Bard, who has himself appeared on tabloid TV and doesn't care to do it again. "But I think most people would prefer to get it behind them and not be in the spotlight."

THE ACTUAL T-GROUP, UNLIKE the electronic version, is not a voyeuristic experience. Many victims take part in both. But for the dozen or so parents of murdered children who meet once a month in the Victim Services Agency's battered offices overlooking Foley Square, the difference is clear: They bare feelings to one another that no one else can fully share. There's the elderly black lady whose son was beaten to death years before Howard Beach when he

stopped at a bagel shop in the wrong part of Brooklyn. There's the couple whose son was shot three times with a pistol and twice with a shotgun after a fight over a videotape. There's the woman whose son was killed by a single karate kick to the neck as he walked along Broadway with some friends after an argument outside an Upper West Side bar. There's the man whose wife tried to plug the bullet holes in her son's head with her fingers. "This is a very exclusive club," said one, "with very heavy dues to pay."

The people in this room, many of whom have been coming for years, resent the suggestion that they ought to be putting what happened behind them. "If it wasn't for this group, I don't know if I would have pulled through," said a Brooklyn woman who lost two children, first a daughter and, nine years later, a son. "It's like a family here. No one says to us, 'Why don't you forget that? Are you still letting that bother you?' Here we can cry."

"I didn't want to come here," said the mother of the karate-kick victim. "But the minute I walked in, it was like somebody let out a plug. It unleashed all my frustrations. You can go to a therapist, but it's not the same—you have to educate your therapist. And our friends, they're outside our lives. They do such a hesitation waltz with us, it's not funny. But here it's like we've all been handed this ter-



ALEX VON AUERSPERG

With Claus von Bülow free and Sunny in a coma, her son joined the victims' crusade.

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rible thing, and what are we going to do with it? We're going to turn it around and try to help somebody else."

Although this woman is uncomfortable with the publicity her son's death got and has not gone on television, others in the group have done so. Ralph Hubbard, who lost his son in the videotape shooting, has been on several shows, including a *Morton Downey* episode on gun control. He knew about Downey's reputation for baiting his guests, he said, "but I thought, *No problem—I'll just punch his lights out and get in my car and go home.*" He found Downey surprisingly empathetic, but when he got home and saw the show on tape, he realized that somehow he'd been goaded into spelling out a retribution fantasy on-camera. He wanted to get the two boys who'd killed his son and crush them with cinder blocks. He wanted to stab them with knives. He wanted to beat their heads in with hammers. And he wanted to do it all while their parents were sitting there, watching helplessly.

Bard also found himself in an out-of-control situation on *Geraldo*. Having just finished the first scientific study of the impact of homicide on surviving family members, he showed up for a program that turned into "a rabble-rousing show on capital punishment," in his words, "with almost animalistic cries for blood." He went home convinced that victims were being exploited for their entertainment value rather than being used to explore a legitimate news story. "The more dramatic and salacious it is," he concluded, "the more likely it is to appear."

THAT CERTAINLY SOUNDS like a reasonable rule of thumb. But does it matter, as long as victims get their message across? "I think Geraldo has done a lot of good for victims," said Dominick Dunne, and others in the movement agree. They may wince at Rivera's lurid monologues, but they welcome the attention all the same. After being ignored by the courts and dragged through the gutter by defense lawyers and treated as if the crime were their own fault by much of the public, they're eager to have their say. And while the electronic T-group may exist to provide titillation for the masses, it also has the potential to change the way people think.

In a way, Hanson's bafflement at the reaction she got from strangers—at the

autograph requests, the invitations to dinner at Nell's, the Joan of Arc treatment—recalls the Mercury astronauts' reaction to their sudden fame in *The Right Stuff*. A lot of people treated her not like a sacrificial lamb, to be pitied briefly and then shunned, but like a hero who'd gone out to meet the enemy alone. Marla had done it, they seemed to say. Cornered on a dark street, she'd stood up to the hulking Goliath of crime in New York—not just to two men with a razor but to every mugger,

over extols "the story of a New York cop who became a national hero." A winner, cut down in single combat, becomes not a loser but a source of inspiration.

It's ironic, though somehow fitting, that the biggest celebrity victim of all is one whose name most people don't even know—the one known only as the Central Park jogger. As people across the country have followed her progress (JOGGER'S TRIUMPH: HER FIRST, SHAKY STEPS, cried one tabloid), the 28-year-old investment banker has become the ultimate symbol of middle-class resistance to criminal dehumanization. The early reaction—what was she doing up there at 102nd Street in Central Park after dark anyway?—has largely given way to a sense that she was up there for all New Yorkers. She may not have known it, but she was taking a stand against depravity—sport violence, the wild thing. At Salomon Brothers, where she worked, she may have been just another player in the money chase, but running through the park, she became a standard-bearer.

Gradually, all this seems to be leading toward something Dr. van der Kolk of Harvard calls "victim consciousness"—the realization that people get trapped by forces beyond their control, that they can't always be blamed for what happens to them, and that after it's over they deserve better than what Sunny von Bülow and Marla Hanson and Jennifer Levin got in the courtroom. The question now is "How will victim consciousness square with Rambo consciousness?" Will identification with the victim lead to bloodthirsty cries for revenge, or will it change the way we feel about aggression?

"This is an only-in-America story," says John Stein of NOVA, the victims'-rights group in Washington. "We murder each other at three times the clip of any country in Europe. We're an incredibly violent society on a long plateau of an incredible crime wave. The victims' movement has probably had the effect of making legislators believe we should be tougher on crime. That's not our goal, but it's a likely by-product. But another result is the appreciation of the depth of pain that victims endure. From the volunteer at the local rape-crisis hot line to the van der Kolks of Harvard, that sensitivity didn't exist before. It's helping to bring the victims' world back into order a little more quickly, and I think it's helping to make us, if you will pardon the phrase, a kinder, gentler nation."



DOMINICK DUNNE

Daughter Dominique's murder spurred Dunne to go public.

"I was obsessed," he says.

rapist, crack-dealer, cop-killer, gunman, and wife-beater in the city. She was a celebrity victim.

Plenty more have followed. Jennifer Levin was strangled in Central Park just two months after Hanson's attack. Six-year-old Lisa Steinberg was beaten to death by her adoptive father. In June, the airwaves were full of ads for *The Steven McDonald Story*—the book, serialized in *Newsday*, by the young New York City policeman who was turned into a quadriplegic by a teenager's bullet while on plainclothes patrol in Central Park. Sitting in his wheelchair onscreen, a tracheotomy tube across his chest, McDonald is hugged by his wife and baby as a voice-



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knit wits

All that downtown jazz

BY PHOEBE HOBAN

THE KNITTING FACTORY'S LOW CEILING IS A CRAZY homemade quilt of sweaters from Goodwill: Argyle, striped, houndstooth, turtleneck, crewneck, rayon, cotton. Downstairs, there's a basic bar with homemade tables. Upstairs is a cramped 150-seat performance space, with a small bar at the back. The seats in the front have tiny tables, wedges of pine that were hacked and shellacked. The late Max Gordon, owner of the Village Vanguard, would have called the place a joint.

On a hot Saturday night, Alex Chilton, the former leader of The Box Tops and Big Star, is playing, and all the tables and chairs have been moved out. A Detroit band called the Gories opens the set. A self-appointed critic yells, "Play something you know. Play a song. Play some music . . . this is screech rock."

Chilton's packed the room for his first set, and he seems pretty wrung out. Still, he gets everyone swaying and swigging beer to his pop-rock ballads. When the set ends, the floor is covered with bottles. It's about three in the morning, and there are only about a dozen people left in the bar. Downstairs, a couple of customers are burning incense, while a skinny kid with a guitar who seems like he missed his chance to play at Folk City twenty years ago sings in a quavering, Tiny Tim-ish voice.

IT COULD BE WISCONSIN, 1967, OR WOODSTOCK, 1969. But it's downtown Manhattan, 1989. The Knitting Factory is a music garret, a country boy's notion of a jazz spot in the big city. Cheap beer, herbal teas, and all the atmosphere of a rural flea market. Over the past two years, Michael Dorf and partner Bob Appel have turned a dilapidated Avon office at 47 East Houston Street into a mecca for downtown music.

In the fall of 1988, before They Might Be Giants made it big, the group played here every Wednesday. Firehose and the Ordinaires are among the recent performers. But the club is best known as a home for new jazz. Composers John Zorn and Elliott Sharp are regulars, though older musicians like Anthony Braxton, Cecil Taylor, Don Cherry, Dewey Redman, and Oliver Lake have also packed the 150-seat space.

Unlike an earlier generation of clubs (CBGB in the seventies, the Pyramid in the early eighties), the Knitting Factory never gets really raunchy. Despite its downtown address, it has a wholesome, homegrown feel.

"A lot of it had to do with being from Wisconsin. We had a different outlook about what we wanted in a club," says Dorf, 27. "We don't have a drink minimum. We were only charging \$3 or \$4 when we first opened, so people were saying, 'Jeez, these guys are stupid, but that's great, I'm going there.' The place isn't preten-

KNITTING FACTORY



PHOTOS: MICHAEL KORT
AND DAN APPEL

tious. Everyone just dresses like a normal person. We don't have neon. We are just a basic rat-hole comfortable place."

Sitting in his ramshackle third-floor office, Dorf scratches a day's growth of beard. He looks like a college kid who's stayed up all night finishing a term paper. He favors baggy shorts or drawstring pants, mismatched socks, and an odd assortment of T-shirts. It's not that he doesn't have ambition; but he couldn't care less about Attitude. He's no Steve Rubell or Rudolf or Eric Goode. He's more like Beaver Cleaver as an artsy entrepreneur. And while David Byrne might drop by to catch Cecil Taylor, and Willem Dafoe ended up here on the night *The Last Temptation of Christ* opened, the Knitting Factory is not a hangout for the Fabulous people.

"We never want to turn into the Ritz or the Cat Club or the World or anything. We don't want to be a disco," says Dorf. "I think the scene is like our customers. There are young black Brooklyn-based artists and young white Manhattan improvisers, and we sort of mesh those things together."

Jamie Kitman, who manages both They Might Be Giants and the Ordinaires, says, "It's really different from CB's. That's more of a full-metal-condom experience—black leather and motorcycles. The Knitting Factory constantly takes on new challenges. They have no formula."

But performers give the place the highest praise. Says Lounge Lizard John Lurie, "Between the other clubs and MTV, music was going out of business. If you were doing anything interesting at all, it guaranteed you failure. The Knitting Factory re-invoked the music scene in New York." Zorn adds, "We fed it and it fed us, and it became bigger than both of us."

BEHIND THE MUSIC IS THE ONGOING Mike-and-Bob show. Mike is the host and Bob's the producer. Mike books the bands and meets the press. Bob, 26, a former rock guitarist, is the sound man. Clean-cut, with tortoiseshell glasses, Bob engineers each show. He also oversees the recording studio that is part of a deal the club just cut with A&M Records (in May Appel and Dorf re-

leased the first of the *Live at the Knitting Factory* series), works with all the musicians, and is currently producing the series' three discs.

Dorf and Appel, who've known each other since childhood, had no intention of becoming Manhattan club owners when they moved here four years ago. Dorf had a B.A. in psychology and business and had finished a year of law school when he dropped out to manage Appel's band, Swamp Thing. Up until then, Dorf's main business experience had been at 7 Mile Fair, a weekend flea market in Milwaukee where he sold broken cookies from his father's food company.

Dorf made the obligatory rounds to the record companies, diligently dropping off demo tapes. But Swamp Thing remained an undiscovered secret, so Dorf decided to press his own vinyl. He borrowed money from his grandparents and started Flaming Pie Records, which released five discs and one book: *A Guide to Gigging in North America*. (CBGB owner Hilly Kristal says it

sold well at his Canteen. An updated edition is being published this fall by *Writer's Digest* Books.)

Dorf put about \$40,000 into Flaming Pie and says he didn't make a cent. "Bob and I decided we had to make a living, so I called a friend of mine, Louis Spitzer, who always had a dream of opening an art gallery, and we borrowed some more money—the initial capital investment totaled about \$75,000—and spent five months renovating the place on Houston. We did everything but the plumbing ourselves."

Spitzer and Dorf knew what they were

doing. Back in Milwaukee, they had spent five years building neighborhood rec rooms. "I took out all the money I ever earned at 7 Mile Fair and from my bar mitzvah and invested it. My parents came right after we signed the lease, and my mom said, 'Oh, my God,' and started bawling."

Stumped for a name, Dorf borrowed the proposed title of Swamp Thing's second album (named for Milwaukee Knitting, a real sweater company in Wisconsin where Appel used to work). Soon afterward, Appel left the band and joined the club.

When the Knitting Factory first opened, it was a tiny second-story space with a small kitchen. It served tabbouleh, hummus, and all kinds of performance art—from poetry readings to stand-up comedy. Dorf, Appel, and Spitzer did the booking and the cooking. Paul McMahon, the man behind the Party Club, helped them find talent—acts like Mike's Talent Show, the Diplomat Samurai Band, and Pat Oleszko.

AT FIRST, THE KNITTING FACTORY didn't have much music. "We built a club and didn't have a band," recalls Spitzer. So they answered an ad in *The Village Voice* for Wayne Horvitz's band and started a Thursday jazz series. The place was empty on weekends and jammed on Thursdays. The Knitting Factory had found its niche.

Horvitz helped spread the word among musicians that there was a new place to play new music. Says Zorn, "Those guys were really great; you could say, 'I want to play something I'm working on tonight,' and they'd say, 'Sure, we'll do a midnight set.'"

Spitzer dropped out after the club became mostly a music venue. Mike and Bob hired Jerry Leibowitz, who helped them launch a syndicated "Live at the Knitting Factory" radio show that now plays on about 85 stations nationwide. (In Manhattan, it's broadcast on WKCR Mondays at midnight.)

Meanwhile, the Knitting Factory kept growing. Last summer, John Zorn was scheduled to perform in an antiques store next door. When the arrangement fell through, the guys took over Estela's, the Peruvian restaurant on the ground floor.

"We literally signed a lease so he could have a venue that night," says Dorf.

The landlord was happy to quadruple the rent—to \$250 a day for three floors. Just last month, when its exit signs were finally installed, the Knitting Factory expanded its upstairs and downstairs rooms, creating more seating space and a bigger bar at the back of the top floor. The two partners also managed to create a small 40-seat performance space downstairs which they dubbed the Knot Room.

MY MOM SAID NEVER TO GIVE a bribe or get involved with the Mafia, so we don't," says Dorf. "There's this whole honesty-and-integrity thing, and we work hard at that. We pay all the taxes in the city. It's expensive and a real pain in the ass to do everything kosher."

The club may be a critical success, but Dorf and Appel say they are losing their shirts. "We each made \$10,000 in 1988," says Dorf. "That's got to be some kind of



The Knitting Factory seems like Woodstock, 1969, but it's downtown New York, 1989.



THE ORDINAIRES ARE TYPICAL OF THE NEW-WAVE TALENT AT THE KNITTING FACTORY.

record for a club owner in New York." Especially since both work about 90 hours a week. "Essentially, our deal is a 75/25 split at the door," says Dorf. "If a band does well here, they can make more money than almost anywhere, even the Bottom Line. Some groups play at CB's for years and never make what they make here."

Since there's no drink minimum, the Knitting Factory doesn't make much money at the bar. Dorf also likes to guarantee hot bands a certain take a night. "If you guarantee a band \$1,500 and a split of the door, and you only take in \$700, you end up paying what you make at the bar plus the door, so the club is making zero," says Claudia Rowe, who helps manage the club. "That happens a lot."

"Mike and Bob are shrewd, but you get the sense they are not in it for the money," says Kitman. "A lot of people looking at their bottom line wouldn't bother to run the club." Says Kristal, "Dorf is most concerned with the kind of music he likes, and that's why he made it and others didn't. This business is not very lucrative,

and a lot of people who get into this want to make lots of money, and that's not what happens."

"It's the American dream," says Steve Ralbovsky, the A&M vice-president who's producing the *Live at the Knitting Factory* series. "These are hardworking guys with a vision."

IN EARLY MAY, THE KNITTING FACTORY had a party for its record release. "We never get 'suits' in here," kids Dorf in a tuxedo jacket and jeans, gesturing at the record-company people munching corn nuts. One is playing air guitar. The featured musicians are performing: Alva Rogers sings a sort of hip-hop round, a humorous bit called "Pizza Party." She's followed by Miracle Room. By the time the Jazz Passengers, a tight get-down septet led by Roy Nathanson and Curtis Fowlkes, come on at eleven, the audience has dwindled to journalists and buffs.

But Dorf's off on a totally different riff. He's revving up for the Knitting Factory's second annual festival in late June. This

year, Dorf and Appel joined forces with JVC's impresario, George Wein, a veteran of the Newport Jazz Festival, to produce The Knitting Factory Goes Uptown, a five-night mini-festival that was held at Lincoln Center.

Downtown, the club's own two-week festival featured musicians ranging from Joey Arias to the Dewey Redman Trio. The Lounge Lizards' performance at the Puck Building was one of the festival's high points. The place was packed. "We did \$1,900 at the bar alone in only one night," says Rowe. "That's more than we ever make at the club."

Even though JVC gave \$18,000 toward the club's participation, Dorf says, he and Appel still lost a lot of money. "Thousands and thousands of dollars. It's too sad. The music is just not accepted here the way it is in Europe, and I'm not sure it ever will be," he says.

Still, Dorf is in high gear for his next frontier: Japan. He's on his way to Tokyo for the Japanese release of the A&M record and is even

talking about a possible thirteen-part *Live at the Knitting Factory* video series. He's also thinking about creating a chain of Knitting Factory spinoffs in Tokyo, Boston, maybe San Francisco.

And the club is still pushing its other activities. John Zorn's collection of 200 Japanese avant-garde videos will be shown in the Knot Room as part of a series. Phillip Lopate and Mary Gaitskill are among the writers who read at the club this past spring.

"We're young, we don't have big family commitments, we can afford to drive ourselves insane right now," says Appel, snapping his gum. "Actually, I think our naïveté is the main reason why we are successful at what we do. We have the guts to make mistakes, and we make them all the time."

Says Dorf, "I'm having a ball. I can really say I can't separate my work from my life. I feel really good about what we're doing, and it's exciting right now. We would love to make a profit, don't get me wrong, and I hope to be filthy rich at some point down the line."

BEST BETS

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By Corky Pollan



Ready, Grilling, And Able

Robert Pearson, the British barbecue nut, says his Stick to Your Ribs meats are the best barbecue north of the Mason-Dixon line. Folks in Connecticut buy Pearson's takeout from his shop, and swells elsewhere use him to cater their cookouts. Now Stick to Your Ribs eats are sold in New York—they're Cryovac-packed, which ensures a shelf life of ten days. The flavors are oak-hickory and mesquite, and the meats are delicious (from \$5 to \$10 a pound): Lean brisket, trimmed of fat, is sold in a four-inch piece; pork ribs come half a rack to a pack; barbecued pork shoulder has a crispy skin; whole chicken has lots of white meat; and kielbasa is grilled to a deep ruby. —Barbara Costikyan

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This summer, well-clad little lads and lassies will need flip-up sunglasses just like their stylish moms' and dads'. These wire-rim charmers come in neon colors and are sure to please the most fastidious tots (\$12).

JUDY CORMAN/198 Columbus Avenue, near 69th Street/496-9315

Brooch the Subject

Other generations, it seems, were as enamored of their pets as our own. The Egyptians were obsessed with their cats, and the Victorians not only wore brooches hand-painted with portraits of their dogs, they even tucked a lock of their pooch's fur inside.

Marcie Imberman and Ellen Israel of Kentshire Galleries had a group of these antique pins, but when the two found they couldn't keep up with the demand, they created their own. They commissioned Robert Warshaw—a famed artist and animal lover—to paint miniatures; then they collected old ivory for him to paint on and antique frames to hold his handiwork. So send a full-face photograph of your pet, and Warshaw will paint a work of art in the Victorian manner (\$950 to \$2,000; allow six weeks). KENTSHIRE GALLERIES, LTD./37 East 12th Street/673-6644





The West of Times

Had it turned up in one of SoHo's strongholds of southwestern chic, it might not have seemed so serendipitous, but finding this Molesworth-style furniture tucked in the back room of an otherwise serious Upper East Side antiques shop was a little like tripping over a Dead Sea scroll in the middle of Central Park. Thomas Molesworth, a Cody, Wyoming, woodworker, created his singular ranch-house furnishings in the twenties and thirties. Now they're very much in vogue again, and these reproductions (fringed armchair, \$3,125) and reinterpretations (queen-size bed, \$3,625; matching bedside table, \$937) are but three of a suite that also includes a sofa, a dining chair, and several other tables.

—Marilyn Bethany

FLORENCE DE DAMPIERRE/16 East 78th Street/734-6764



Chopping Center

For those times when it's not worth dragging out the Cuisinart—for a few sprigs of cilantro, a handful of basil, a jalapeño pepper or two—consider Design Plus's award-winning chopping set. Although HerbaSet's rocking motion may be old-fashioned, its construction is state-of-the-art. The stainless-steel knife fits into its own Polystone cutting board—a spring holds it securely in place—and the bright plastic knob releases the blade for easy cleaning. Not only does the knife do a masterly job of mincing and dicing herbs, garlic, and onions, it's a whiz at slicing pizza (chopper and board, \$45; chopper alone, \$18). DOT ZERO/165 Fifth Avenue, at 22nd Street/533-8322



THE ENTERTAINER

“...The glinting eye, the ironic mouth, the voice performing gymnastic feats, sovereignly—these remain Olivier’s trademarks. . .”

ONE MORNING IN 1964, KENNETH TYNAN took me and a friend to a National Theatre press conference at a floating restaurant on the Thames. There were some 30 or 40 of us more or less hugging the walls as Laurence Olivier swept in, fashionably late and charmingly apologetic. He shook hands with each of us, saying to me (and no doubt to the others), “Hello, I’m Larry Olivier.” I felt as if the pyramid of Cheops had come up to me smiling and introducing itself with “Hi, I’m Cheopsie.” It had to be false modesty—there isn’t that much of the real stuff in stock anywhere in the world—but what matter? Can mere modesty hold a candle to such a performance? He explained his lateness with having become immersed in a workout at his gym, though he looked as if he had come from, at the very least, a royal wedding.

When, as a dedicated non-exerciser, I looked at him quizzically, he explained, “It’s sovereign for the voice.” I shall never forget the choice of that word, “sovereign,” and the way Olivier enunciated it; it rings in the memory like his “England and Saint George!” Suddenly that anchored eatery took off like Cleopatra’s barge. The word, the concept “sovereign,” and Olivier had become one. After that, to have gone to lunch at Buckingham Palace would have been slumming.

Now that Olivier is dead, I can’t say “Long live the king!” Richardson, too, is gone, and Gielgud has retired; there are no more kings. Studded with disappointments as life is, none of its letdowns surpasses my not having seen Larry (since he introduced himself that way) as Macbeth and Coriolanus. I saw him in half a dozen roles on the stage, but oh, to have lived in England when that April was there! For one of the secrets of his greatness was the springlike youthfulness of his art. He attacked every part—even his late TV Lear—with a verand vigor; even old age—Lear’s and his—glittered like embers remembering the bonfire they had been.

No actor can play every role, but Olivier may have been the only one who could play almost every role. If Gielgud’s art

was like music (nobody can “sing” a part better than he) and Richardson’s like fiction (what other actor could put more endearingly Dickensian quirks into a characterization?), Olivier’s—and I am *not* referring just to his great film performances—was cinematic. All the things the camera could do for an actor, he could do

most marvelous mountains in existence.

People speak of his range. Oedipus on a double bill with Mr. Puff; Hotspur in the afternoon, Justice Shallow in the evening. Enormous parts, tiny parts; Elizabethan and Jacobean heroics, modern-day anti-heroism. One of the best things I heard him do (unfortunately, I caught only the radio version) was the Button Molder in *Peer Gynt*. A small part, further reduced to mere vocalism, but even so, what shivers of silken deviltry, what abysses of sinister implication Olivier could pack into it. Technique and artistry are not opposites—at least no more than right hand and left hand—and Olivier was perfectly ambidextrous. Thus, too, he could direct as well as he acted, for the screen or for the stage. A difficult human being, one gathers, but he had earned the right to be one.

There is no way of testing this, but I think that if you asked people in the English-speaking world to free-associate with the word “actor,” the vast majority would respond with “Olivier.” For he was beloved of all audiences: British, American; male, female; washed, unwashed. The glinting eye, the ironic mouth, the voice performing gymnastic feats, sovereignly—these are and will remain his trademarks. And the darting, shimmering, unpredictable gesture. The first time I saw him do Astrov, in the touching farewell scene with Yelena, he suddenly snapped his fingers at her. It was heartbreakingly right. Years later, in his next Astrov, no finger snap: Olivier did not repeat himself.

In the text Cocteau wrote for Stravinsky’s *Oedipus Rex*, the narrator’s last words are of a shattering simplicity and aptness: “Adieu, Oedipe; on t’aimait.” They apply here too: “Good-bye, Larry; you were loved.”

SINCE I WAS NOT EXHAUSTED, AND THE AIR-conditioning at the Judith Anderson Theater was perfect, I must assume that what put me to sleep (only fitfully, alas) during the first act of Christopher Harris’s *The Pixie Led* was the play itself. Harris has been reported as somewhat under 30, but



IN THE THIRTIES, AS HIMSELF: One of a thousand faces.

for himself, by himself, on a stage. And it’s not only that, as Coriolanus, he could die in a risky twelve-foot dive, to be caught dangling by his ankles; or that, as Mr. Puff in *The Critic*, he could make his exit, talking nonstop, hoisted by the curtain into the flies. It is that, for all his hard work, his visibly evolved bravura, he seemed to ease himself into a part as naturally as a Gary Cooper or a Cary Grant. Once it was done in his way, even if you could count the constituent bricks, it felt just right: effortless and definitive. It was a construct, but so (to return to my previous trope) are the pyramids, which doesn’t prevent them from being just about the

Madame X by John Singer Sargent, adapted by Mark Hess.

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he writes with the maturity of someone half his age. During the second act, by a supreme act of the will, I managed to stay stonily awake, so I know whereof I speak. This venture by a new Anglo-American producing company, Union 212, is worse than merely bad; it is an exercise in futility.

The Pixie Led, which is British for "pixilated," pretends to be "set in Bedlam, in Victorian London (1850s)." The décor is a fantasy loony bin made of crumbling crate furniture, baroque-up burlap drapes, and—mysteriously—a mound of books people walk on. The costumes are vaguely period and acutely in disrepair. There is an old man known as King, a young man identified as Clerk, and a woman of indeterminate age labeled Concubine. Also a rag doll called Kovalyov: The play is dimly based on two tales by Gogol. But it disfigures everything it touches: Gogol, the theater, even Bedlam. There is no way a Victorian madhouse could have been this unstructured, understaffed, underpopulated, and boring.

King and Concubine contract a mock marriage officiated by Clerk; they are headed (they say) for Spain, where King and Concubine will rule with Clerk as their court. Concubine refuses to go, having heard (she claims) that the Inquisition is back. (For the audience, certainly.) She predicts quick execution for the royal couple; for Clerk, she voluptuously details the most gruesome tortures, which seem to give her an orgasm, though they leave Clerk depressed. Meanwhile, King wanders back, having had his head bashed offstage. And that's about it.

There are a few feeble attempts at wit in the witless and pointless dialogue. The author has read the approved modern playwrights, but not only does he not know how to write, he hasn't even learned how to crib. Undigested motifs from Beckett, Ionesco, Jarry, et al. promenade promiscuously about; among the causes of the play's demise, crib death should not be ruled out. Steven Crossley (Clerk) could be funny with better material; Amanda Boxer (Concubine), amazingly, manages even with this. A play must suggest some *raison d'être* beyond its author's urge to be a writer.

In his extremely important new book, *The Culture We Deserve* (Wesleyan University Press), Jacques Barzun writes: "The religion of art has so many adherents that every unit in society longs to join in artistic expression: School, church, and town; business, hospitals, and cruise vessels—all want to be art centers."

And again: "Nobody who 'cares about the arts' has dared to raise the question of oversupply. We are familiar with the dangers of too much produce, too rich a diet, too many births; we should also see too much art as a predicament. . . . Encouragement has bred expectation, and proliferating expectations have outrun resources."

Seize the Moment

To every man there
is a reason,
And a moment to
every purpose:

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a moment to play;
A moment to speak, and
a moment to be silent;
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“...There was nothing ingratiating or accommodating in Laurence Olivier’s acting. His eye was always on the highest prize. . .”



BROODING MAJESTY: *Olivier in Henry V.*

THE CROWN HAVING DESCENDED TO HIS head and fitted well thereon, King Edward IV quits the throne room amid much pomp and departs on his horse. Outside, on the street, a page, the last to leave the coronation, shuts the door behind him. But the camera, oddly lingering, as if obsessed with the physical seat of power, moves back toward the door, which suddenly swings open again. Everyone has *not* left. The Duke of Gloucester—soon to be Richard III—remains in the throne room and hobbles toward us.

At first, Laurence Olivier’s appearance in *Richard III* is a shock. His hair is jet-black and hangs down in a curtain over his neck and ears, his nose and chin seem lengthier than we remember, his lips thinner and smaller. Everything in his face comes to a mean little point. Looking at us sourly, he begins, “Now is the winter of our discontent . . .,” and there’s another shock—and perhaps a gasp of disbelief—because the voice is as pinched and reedy as a bishop’s, with a vicious hint of witch-es’ cackle in its higher reaches. Olivier, normally so fast, moves through the gigantic soliloquy with surprising deliberation, unveiling the many sides of his characterization—a Richard prim, over-precise, but witty, a man self-satisfied in his intelligence and more than a little fey.

Richard speaks directly into the cam-

era, pleased to entertain us with his villainous plans. To accept him would be like taking a viper into the bedroom. And yet, such is the nature of the actor that even this malicious, prancing Richard, this outré, mocking *gangster*, this dandy made vile by his longing to be handsome, gives promise of extravagant heroism. Olivier’s voice broadens out, reaches one crescendo and then another before falling back to its dry precision. Richard wants Edward’s crown and will “pluck it down.” When he smiles at us, we become fellow conspirators, whether we want to or not. He is a mesmerizing comedian.

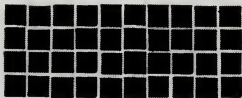
The most audacious of great actors is dead, and the only question is “How best to praise him?” The answer is not as simple as it might seem, for in praising Olivier, one feels heavily and uneasily the honor due an institution—the official best actor, the paramount spirit and long-reigning king (no one ever plucked his crown). It’s hard to really know an institution; some find it hard to love one.

Olivier was the finest classical actor of the Anglo-American cinema, but he was not, in the normal sense of the phrase, a movie star. Though many accounted him a good-looking man, his exact appearance strangely slips out of mind. It’s hard to see his slightly rubbery features as clearly as one sees James Stewart’s or James Cag-

ney’s. We may remember a few physical tags—the way he wags his head and rolls his eyes, for instance—but his physical and spiritual identity remains hidden from us. We know more intimately the mellifluous and musical Gielgud, whose throbbing voice is so reassuringly (and at times conventionally) expressive; the powerfully eccentric Richardson, eloquent at suffering, a great poet of fog-brained states; the subtle Guinness, droll, unctuous, menacing, fluttering his eyes in ironic counterpoint to his bassy voice.

Olivier the virile prince is somewhat remote in a moviegoer’s dreams, and not just because he lost himself in his roles, changing his appearance and gait and voice. Olivier’s greatness itself contributes to the distance. The paragon of actors defined how words should sound, the exact weight and proportion of emotions, the relation, in a powerfully masculine temperament, of suffering to pleasure, pride to humility, passion to reserve; he found hidden corners of wit in even the straightest paths. For many of us, he was acting, the absolutely right mainstream performer, definitive, and so there is something almost impersonal in his standard. And in his temperament too. He could be witty and charming, but there was nothing accommodating in his work. He wouldn’t yield to the audience. For his eye was always set on the highest prize. Actors who had to fight duels with him were often frightened by his intensity. He was a very stern man.

You can sense the force of his ambition by listening to his voice alone. The morning he died, I pulled out an old record with excerpts from *Henry V.* In the thundering call to battle “Once more unto the breach,” he begins furiously, subsides, rises to an early peak, subsides again, and then, the power of the moment seizing him, no turning back now, his voice swells and crests over the top in a boiling flood, ending in a cry—a howl, really—of “Harry, England, and Saint GEEORRRGE!” The way he shapes the earlier climaxes leading to the final shattering one may seem obvious, like the long-delayed but inevitable peroration of a romantic symphony, but it’s still thrilling, both immodest and generous at the same time. The voice is pure steel, hard and shining, not quite human. In this, and in other



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performances, there is in Olivier a king-like sense of responsibility for the main lines of meaning and emotion, a sense of responsibility as well for England's greatness as represented by the greatest roles created by its national poet. He acted, as he liked to say, to show himself off, but also to uphold the standard.

Both before and after *Henry V*, he appeared in many movies, but the theater nearly always provided the fuel that drove the great film performances. Certainly his early British movies, however charming, were trivial. As a movie actor, he didn't find himself until the American *Wuthering Heights*, in 1939. Tall and gangling as the young Heathcliff, with a full head of hair and molded cleft chin, he was at the same time not exactly handsome yet overripe and beautiful. He quivered with an erotic fervor that women still find overpowering. In Hollywood terms, he could have become a great romantic actor—impassioned, violent, even a little cruel, a man who feels too much and is murder on adoring heroines.

But his wit, as well as his ambition, wouldn't let him settle for anything so cheap. The following year, he is a rather stiff ideal gentleman in Hitchcock's *Rebecca*, but in MGM's very decent adaptation of *Pride and Prejudice* (also 1940), there's a more playful mood. As the haughty young aristocrat Mr. Darcy, he displays himself at a ball with an easy insolent stance, a monocle dangling from a ribbon, and absolutely purrs the immortal "I'm in no humor tonight to give consequence to the middle classes at play." Later, his voice turns soft, caressing, like the flickering of long eyelashes. Darcy turns into his tenderest movie performance.

There were other easy triumphs—his gallant, deeply courteous work with his wife, Vivien Leigh, in *That Hamilton Woman* (1941); his gleamingly brutal, vaguely epicene Roman senator Marcus Crassus in Stanley Kubrick's *Spartacus* (1960); his exuberant hamming, years later, in such big-budget Hollywood trash as *The Betsy*. But apart from the acidulous, defeated Archie Rice in *The Entertainer* (1960), the great contemporary role that John Osborne wrote for him and that he first played onstage, the movies provided a full stretch for him only when his roles were written by Shakespeare. It seems almost a crime that he could never get money to film his *Macbeth*, that we can't see his famous Coriolanus or Marc Antony. But in *Henry V*, *Hamlet*, *Richard III*, and *Othello*, he displays a fierce, restless excitement yoked to a clarity of diction so thrusting and incisive that the words seem to leap out at us. Or perhaps it is Olivier's intelligence that leaps to the words, grabbing meaning by the throat. We know him best—not intimately but enduringly—as the many-faceted genius of Shakespeare's greatest men.

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But then as fate has it, we found the sculptor we were looking for, right under our noses.

It was in New York in early 1988 that we were introduced to Misha Frid by a good friend. But that meeting did not culminate into a relationship until almost nine months later when Misha flew into Los Angeles to meet us at the Art Expo. It took us just a few minutes to realize that Misha's new works were far and away the most beautiful we had ever seen.

Misha is a hero in the Soviet Union, and upon arriving in America he had been hired to do the physical sculpting on some of the Erté bronze sculptures, (we can't name them but they were among, if not, the most popular Erté pieces).

Misha also did the physical creating of a large part of the Erté Art to Wear collection. But more important than even his collaboration with Erté were Misha's other accomplishments.

Misha's art that he created in the Soviet Union has been declared a national treasure there, and by law is not allowed to be removed from the country.

Misha's work was a major feature at the Russian Pavillion at the World's Fair in Montreal (Expo 67).

Not only has Misha had shows worldwide (Japan, Poland, Germany) but his work has been featured in major museums around the world (including the Hermitage in Leningrad).

In the short time since our collaboration began, Misha's newest bronze and acrylic works (known as the Dream Series) and his new all acrylic masterpiece "Swan Lake" (a 39" tall wonder done by the same master craftsman who produces the Frederick Hart acrylic sculpture) have been received beyond our wildest expectations. We attribute this to three very good reasons:

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The Insatiable Critic/Gael Greene

SWISS WATCH

“... Gray Kunz is infatuated with the perfumes of the East. But love never blinds him. His kitchen is unmistakably French. . .”

NOBODY COOKS LIKE GRAY KUNZ. NOT IN New York. No one who's ever fed me. He is a gifted original, animated by his mentor, the mythic Fredy Girardet, yet with his own brilliant palette, his own subtle signature. He is infatuated with the perfumes of the Far East—cardamom and lemongrass and chrysanthemum tea—but love never blinds him. His kitchen is unmistakably French.

I cannot recall another circling of salmon as elegant as his, not merely pink at the heart but delicately gelled, evenly tremulous, with a chic chive tie around its waist. He has a trick for baking lobster—slow, slow, slow—and a master's hand with sweetbreads. His are firm and soft and crusty and sit on a disk of fresh morels with pick-up sticks of asparagus, spring-green and white, so young they taste like sprouts.

Is there still a curse on hotel dining? Next time I look up from dabbing the last drop of nectar from my passion-fruit soufflés (a duo baked in their shells and anchored in marzipan-cookie rings . . . I must eat them too), I expect to see the Peninsula hotel's Adrienne teeming. The world-of-mouth Teletype is already clicking.

Few Swiss seem moved to abandon their island of tranquility, the mountains, the money, the chocolate. But Kunz defies his chromosomes. Five years ago, he left Girardet's exalted kitchen in Crissier, outside Lausanne, for the Plume, in Hong Kong's Regent Hotel. Last fall, he crisscrossed America, scouting a fertile turf to settle on. Then the Peninsula beckoned. It must have seemed tailor-made: a Hong Kong-owned hostelry with a Swiss sensibility in the quicksilver of New York.

If the Peninsula were American, Kunz's arrival would have been trumpeted months ahead. If it were French, the house would have toasted his reign the week it began. But with its classic Swiss reserve, the blond, apple-cheeked Kunz (he just looks like a collegiate gymnast; he's 34) has been toiling backstage, unsung, twenty hours a day since February.

Giant futuristic machinery is being lugged into place as he gears up the kitchen to handle Adrienne at breakfast, lunch, and dinner, plus a traditional menu in the adjoining, less expensive bistro, as well as catering and feeding a staff of 250 each day. “If the staff eats well, they are more loyal,” Kunz reasons, discovering in the united colors of Peninsula scouts to provide him with ethnic-shopping hints.

chintz replacing velvet, the ceiling brighter, the night lights low.

Candles in gilded Art Nouveau stands are reflected in fragile elongated stemware and period-look silver, and bold explosions of lilies and roses stand guard. A not-too-greedy wine list offers lovely country reds for budgeteers—Cahors, Corbières, Madiran. Too bad all the windows along Fifth Avenue are set aside for smokers.

Ignore the tidbits sent out to “amuse your mouth” while ordering. Surprisingly mundane, they give no hint of astonishments to come. Order à la carte (entrées \$19.50 to \$35 at dinner, \$18.50 and \$19.50 at lunch; pretheater dinner \$42), or let Kunz orchestrate a \$55 tasting—four courses in generous portions and a duo of desserts at a rather friendly price.

At the moment, Kunz's heart is breaking. The trickle of guests in the dining room don't understand his salmon with its magical braising and puddle of champagne-watercress butter. That tide will turn when the food-obsessed flock to discover what he does with thin tongues of sea bass in a calamansi marinade with small balls of apple, avocado, and caviar, or glazed rock oysters with caramelized shallot and chervil, or smoked-salmon bouquets paired with crabmeat

hidden in petals of radicchio.

We ask to share a soup. Each gets a taste in a demitasse—voluptuous crab bisque with a tarragon raviolini afloat one night, truffle-touched creamy velouté with snippets of snow-pea pods the next. Kunz has a unique vegetable vernacular. The crunch is ubiquitous, the color intense. Slant-cut, cubed, minced, in julienne or threads or mirepoix, they may be raw or barely blanched yet never register as undercooked.

He does have a flaw. Hyperactivity. Too many sauces, too many diversions on every plate. I long for a change of pace, an interlude of simplicity. One evening, the tiger prawns are tough and utterly unseasoned, overly dependent on the sweet-pepper-and-lemongrass sauce for flavor. I



ADRIENNE: Chef Kunz courts the big-city spotlight.

Imagine a Chinatown merchant's shock as a blond barbarian walks in asking for tangerine peel in fluent Cantonese. Much to his joy, Kunz is finding exotica he took for granted in Hong Kong—the citric Philippine fruit calamansi on Canal Street and a rainbow of lentils in an Indian shop on 32nd Street.

I could tell about the tears that were shed in the sequential efforts to build a grand hotel in the shell of the old Gotham. I could talk about the hasty scuttling of the infant Maxim's de Paris and how the displaced chef, Jean Michel Diot, went on to Provencal sorcery at the Park Bistrot. But that's another story. The same lush mauve-and-taupe carpet leads you up two flights to Adrienne, where changes are so subtle, they may register subliminally—

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suppose Kunz's seared foie gras on a bed of candied endive in red wine could be crustier. The crisped ravioli of leek and ginger (inspired by Chinese fried wonton) is good but not shiver-provoking. And veal with saffron pappardelle, fluted celery root, and celery leaves can be criticized only because it falls a notch below notions that soar.

His slow-baked lobster partners exquisite scallops, grilled on one side—a heady mix of char and sweetness, as if he'd used a sun block with SPF 35. And the sauce mingles essence of shell with butter, port, brandy, and hot chilis. Those Indian lentils and spring vegetables add savor to moist young chicken. Kunz cuts the pompano just so, fries it on one side only ("lightly, lightly, almost raw"), serves it crispy side up with ribbons of daikon in red-wine vinegar and tiny dots of vegetable in a cabbage wrap. Grilled silver snapper, surrounded by a curry-and-cardamom sabayon, wears a vegetable cloak. Juicy grilled pigeon of exceptional flavor sits in a cream-and-shallot-enriched stock with stir-fried vegetable nuggets. Tangerine oil may be the secret note in the rémoulade of a "cold" seafood dish, perhaps lukewarm salmon and prawns.

If you're an old friend—Aurora's chef, Gerard Pangaud, is across the room—or a recognized critic or just clever enough to order the tasting, the chef's whim determines dessert. Strawberries in strawberry-champagne coulis with almond-studded ice cream. Triangles of crisp feuilleté layering lemon-tangy cubes of banana on a pool of passion-fruit-touched caramel. A brilliant construction of gingered Florentine (almond-lace) cookies, bitter chocolate, tangerine, and kumquat. Refreshing granité of Bordeaux and poached pear. Or sublime soup of chrysanthemum blossoms with pistachio ice cream and thin slivers of plum—edible poetry.

At this point, the dazzling goody plate may seem superfluous. Don't be silly. Admire the butterflies with pistachio eyes and almond wing markings. But sample lemon and lime tarts, chocolate truffles riding chocolate skateboards, little Florentine cuplets holding a bite of rum-soaked cake and a single raspberry. Our captain insists that the decaf cappuccino is the best in town. I'm too dazed to investigate.

Up to a few nights ago, Adrienne was virtually a private dining room, with tenants at perhaps four or five tables. But the hordes may be about to descend. If the crew is ready, this could be a swift leap to the summit for Gray Kunz.

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TOUCHSTONES

“...Ballets will inevitably change with the times, and some alterations are salutary—if made in faithful accord with the original...”

IN THE SECOND LAP OF ITS ENGAGEMENT AT the Met, the Kirov Ballet tackled two nineteenth-century works by which the strength of a major classical company can fairly be judged. *Giselle*, that touchstone of Romantic ballet, to which the Kirov's reputed lyric disposition should lend itself so naturally, was shockingly disappointing. The problems are both musical and dramatic.

Unconsciously abandoning its authority, the orchestra takes its tempo from the dancers—shifting mid-passage if neces-

disappear into an illegible muddle of hip-pety-hopping.

The most dismaying component of this failed *Giselle* is Altyнай Asylmuratova's account of the title role. This is not to deny that it's full of separate small beauties—lightness and clarity in the solo work of the first act, a sincere attempt to depict the peasant girl's radiant, guileless joy, a well-calibrated Mad Scene, exquisitely rendered images in the ghostly second act. The interpretation is just somehow not transporting. (I'm remembering

tensity whatever. When he's supposed to look into the girl's face, radiant with ingenuous love, and impetuously swear his eternal fidelity, he seems to be absent-mindedly hailing a cab. The same aimlessness and lethargy affect his dancing, which offers no compensatory technical thrills. Even when Albrecht is ostensibly being forced to dance himself to death, Zaklinsky lacks urgency; he gives every step a slow, deliberate preparation, carrying out each phrase in concrete.

When it comes to the Classical measuring stick, Petipa's masterpiece, *The Sleeping Beauty*, there's little point in talking about individual performances, given the drawbacks of the production the Kirov is offering—the latest of Konstantin Sergeyev's restagings. It is hard to fathom Sergeyev's thinking about the choreographic text. On one hand, he has subjected the ballet to a ruthless reversion, excising much that has accreted to it since Petipa's day. The result is a streamlining that looks blank or denuded in places, like the unyielding, back-to-



AN EXERCISE IN EXCISION: The Kirov's *Sleeping Beauty*.

sary. This is fatal to rhythmic vitality; the dancing that results is inevitably flaccid, without rigor or impetus. Take the performance of Yulia Makhalina, who, as the queen of the Wilis, leads the exquisitely designed ballet blanc that opens the second act. Makhalina is a striking dancer, baby-faced, with extraordinarily long limbs. Just twenty, she's been given big responsibilities, and you expect great things from the calm, majestic command over her long body that she demonstrates in sculpted repose or in isolated legato moves. Faced with the role's swifter passages or with the giant jumps, leaps, and swirls of the leg that require surging energy, she weakens, chops up her phrases into disconnected components, and seems to lose all sense of purpose. Behind her, the ensemble women fare no better; lacking a common musical impulse to drive and shape their work, they operate like disaffected piece laborers. The famous traveling arabesques—an image of implacable fate—

the sublime renditions of Kirkland, Fonteyn, Ulanova.)

Do I dare suggest Asylmuratova is mis-cast? As the heroine of *La Bayadère* and of *Esmeralda*, she's proved herself to be a fully convincing dramatic ballerina, but as *Giselle* she seems to be working against the grain, aiming for an emotional and physical fragility alien to her, her native qualities being sensuousness and authority. She is certainly overcoached; not a single phrase of the acting or dancing is unaccounted for—a tactic that precludes spontaneity, an essential component of luminous performance. She appears to be dancing a compendium of other people's takes on the role; the result has a surface loveliness, but it's not fired by passionate belief. And it lacks the strangeness that's an element of originality, one that haunts you long after memories of conventional virtues have faded.

Konstantin Zaklinsky, her Albrecht, brings no charisma to the role (why would *Giselle* fall for this guy?), no dramatic in-

basics *Giselle* that Baryshnikov, a Kirov alumnus, produced a few years ago for American Ballet Theatre.

Ballets will inevitably change with the times, and it is wise to understand that some alterations are salutary—if made in faithful, perceptive accord with the original choreography and with the score. Sergeyev himself acknowledges this in following Fedor Lopukhov's inspired conversion of the Lilac Fairy to a danced figure with two solos expressing her commanding, radiant benevolence, rather than restricting her to mime, as circumstances had forced Petipa to do. At the same time, Sergeyev rejects Lopukhov's extended danced and mimed Hunting Scene—to the detriment of the ballet as a whole. Not only did this addition restore an essential part of Tchaikovsky's score that Petipa had been required to cut, it had central psychological relevance. The aristocratic social intercourse of the hunt creates a solid, realistic milieu for Prince Désiré that helps explain his longing

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for something beyond his ordinary existence—one rich in worldly pleasures, but not the exalted pleasures of the imagination. With this firm background, the succeeding Vision Scene, in which Aurora is revealed to Désiré, becomes all the more piercing.

Utterly baffling is the fact that the current production, while professing to return to the sacred original, follows the deplorable contemporary trend to reject mime as an effective means of expression. Modernizing along these lines, Sergeyev destroys the exquisite balance nineteenth-century ballets maintained between the gestural dialogue that propels the story forward and the danced passages that meditate on and amplify peak emotional states.

Given this bent, it's no wonder the performances lack dramatic momentum. Nearly everyone seems to be carrying out his assignment in his sleep. The Carabosse episodes exude no menace; the royal parents are no more than slightly ruffled when threatened with the destruction of their beloved daughter. Not one of the four Auroras I saw managed to sustain her characterization through its proper evolution from shy but spirited debutante, through impalpable, yearning vision, into a woman on the threshold of maturity, about to come into her kingdom.

Despite Sergeyev's professed purity of intent, the segments of Petipa's choreography that have been deemed authentic and thus worthy of preservation are distorted in several places. Steps in key variations appear to be slurred, omitted, or changed. The Garland Waltz hardly moves at all. It's been reduced to lots of fussy stepping in place, the men spasmodically semaphoring with their flowered canes or twisting them to frame their sweethearts' faces in what is surely the Kodak moment of the season. The hierarchy of the fairies' entourage has disappeared—no male cavaliers, no child pages bearing christening gifts on little pillows. Perhaps this sorry diminishment is part and parcel of Sergeyev's post-tsarist frame of mind: The court is vastly underpopulated; the christening scene, nearly as intimate in scale as a Tudor ballet, instead of the brilliant regal display proper to the subject.

A number of Sergeyev's policies might be acceptable if carried through singly and authoritatively; essentially, this production falters on its inconsistency. Minor consolation was to be had from the likes of Zhanna Ayupova, a diminutive, appealing ballerina in the making, notable for her clarity and power, for her eloquent port de bras, and for a musicality exercised against all odds, and from the veteran Tatyana Terekhova, whose confident technique and personal self-assurance proved, in this diminished context, to be a thankfully received substitute for "soul."

Books/Rhoda Koenig

BORDERLINE

“... Though it decries American imperialism, Carlos Fuentes’s *Christopher Unborn* is permeated by American pop culture. . .”

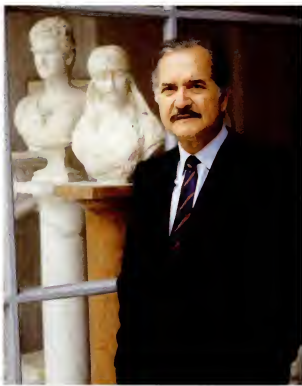
Christopher Unborn, by Carlos Fuentes. Farrar, Straus and Giroux; 531 pages; \$22.95.

REMEMBER THE BOB DYLAN SONG ABOUT the shell-shocked traveler leaving America who meets an immigrant? It ends, “He said his name was Columbus, and I just said, ‘Good luck.’” Christopher Palomar, the embryonic narrator of Carlos Fuentes’s phantasmagorical novel, certainly feels that he needs it. Conceived early in 1992, he is his parents’ entry in a Mexican contest that will confer gold and glory on the first male child born on October 12 of that year whose name resembles that of the discoverer of the continent. (“Palomar” being a variation of “Colombo,” Christopher’s father thinks his chances are pretty good.) But the quincennial baby shuddering in the womb knows what is waiting for him; no about-to-be born was ever in less of a hurry.

In the “Makesicko Seedy” and “Kafkapulco” of the novel, political, chemical, and linguistic disorder are everywhere. “What will my son breathe when he is born?” asks Christopher’s father. “Which language will he speak?” The atmosphere is so polluted that, while Christopher’s parents are energetically conceiving him on the beach, a shift in the wind showers them with excrement.

“All is perpetual flux,” states an epigraph to one of the chapters, which is literally the case. Added to the pulverized dung of “three million human beings who have no latrines” and “ten million animals that defecate wherever they happen to be” is “the mortal breath of three million motors endlessly vomiting puffs of pure poison, black halitosis, buses, taxis, trucks, and private cars, all contributing their flutulence to the extinction of trees, lungs, throats, and eyes.” Aca-pulco presents a vista of “the opulent asphyxia of toasted bodies and pink jeeps and pale condominia, and gangrenous lunch counters, and cadaveric discotheques and crab-infested motels, and neon signs turned on at midday because MEXICO HAS ENERGY TO BURN.”

Along with the detritus of overdevelopment, Mexico is swimming in a sea of polyglotism. Not only Spanish but remnants of English, scraps of Indian dialect, tags of French, make up the patchwork tongue in which Mexicans chatter but fail to communicate. Puns and polyphonies trail through *Christopher Unborn* (heroically translated by Fuentes with Alfred Mac Adam). A “rockaztec” group wails,



AFTER COLUMBUS: Mexican novelist Fuentes.

“W. C. Fields forever.” A surgically altered idol of the people has “sillyconized breasts.” A Filipino servant, called “Rabelaisian” by his master, denies that he represents the lower classes of the East.

Nor is the social situation in very good order. The U.S. has sent in Marines to keep out the tide of wetbacks (Norman Mailer is writing *Why Are We in Veracruz?*), everyone in Mexico City wears a money belt when he leaves the house, and Christopher gets a nasty shock when his mother is raped by a gang of road workers (“no longer a cloister; it was an avenue passed first by a strong man who seemed to push me, my mother, and the world as if we were cannonballs”). The workers

have been incensed by Christopher’s uncle Fernando, who so ineptly harangues them to form a union (“Just one look at your calloused proletarian hands tells me that only a divisive, murderous faction could detour you away from the route of workers’ internationalism”) that they start throwing things.

More scatological than sexual in its outrages, *Christopher Unborn* exhibits the fertility of material that has been well manured. Fuentes does long, complex riffs on such topics as the last *Playboy* centerfold, who speaks “with a lowering of her eyes that had driven several (though, it must be admitted, recent) generations of senior citizens wild,” and “the abominable anatomy of my uncle Homero Fagoaga”: “With one buttock he sits at the table of reaction, with the other on the benches of the Revolution; and only in the holes and uneven centers, in the singularities of his body, which is so vast it is dual, white and flabby twice over, fundamental and quivering in every binomial, fervent and odorless in every cotyledon of his gardenia, ambitious twice over, hypocritical twice over, a fool twice over, intuitive twice over, malicious twice over, innocent twice over, gluttonous twice over, arrogant twice over, provincial twice over, resentful twice over, improvised twice over, everything twice over, nothing twice over, Mexican to the depths of his soul, no nation was ever blessed with so much nothing and nothing of so much except the baroque mirage of a gilt altar for an unshod virgin.” (This is part of a rather longer sentence.) And, though it decries American imperialism, *Christopher Unborn* is permeated by American pop culture and is stuffed with references to Dietrich, Bogart, and even such parodies of minor icons as “Suzy Chapultepestick.”

What *Christopher Unborn* doesn’t have, though, is a plot on which to hang these wild growths of language, or real characters (rather than cardboard targets or disembodied voices) to guide us around them. After making strenuous efforts to hack one’s way through the clot-

“ . . . No Name on the Bullet, Don Graham's biography of Audie Murphy, gives an interesting picture of what makes men fight. . . ”

ted or wayward paragraphs, one feels that Fuentes's own work is rather strenuous as well: Along with the vigor and extravagance, there are too many self-indulgent rambles, too many not-quite-jokes. It may take a greater affection than I've ever been able to muster for *Christopher's* obvious ancestor, *Tristram Shandy* (to which Fuentes makes a respectful nod), but, finally, *Christopher Unborn* seems more academic than orgiastic.

No Name on the Bullet, by Don Graham. Viking; 396 pages; \$19.95.

THE MOST DECORATED SOLDIER OF WORLD War II, Audie Murphy killed 240 of the enemy, 30 in a single action when he defended his company by firing from a burning tank destroyer that exploded minutes after he was knocked off it. He enjoyed a successful Hollywood career for more than two decades and became the idol of a generation of boys, among them the most famous soldier of a subsequent war, Lieutenant William Calley. He married a movie actress and a hometown girl, but both marriages fell apart because of his rest-

lessness and insecurity. He kept a gun under his pillow and every night, his first wife said, would "fight the war in his sleep." He died at 46, in the middle of the Vietnam War, of which he said, "I don't think we ought to be over there" and "I don't want dead heroes for sons."

Don Graham's biography is the work of a fan, and its writing suffers, at times, from vulgarity and heavy-handedness, but it gives an interesting picture of what makes men fight and what fighting does to them. One of nine children of a Texas sharecropper who deserted his family, Murphy grew up in wretched, seemingly intractable poverty. When he applied to join the Army at seventeen (he was accepted the next year), he weighed less than the average American girl. The service gave Murphy not only three squares a day but an experience of camaraderie and community he never had in the sullen, brutal world of the very poor. When he performed his outstanding feats of bravery, he was protecting a family that meant more to him than his own.

Back home, Murphy found himself the symbol of the returning veteran; the me-

dia microscope blew up his difficulties, yet readers were, at the same time, assured that he, like all their husbands and sons, was completely unaffected by having been turned into a killing machine. His movie roles, though, expressed the lurid qualities that always seeped into fifties films, despite the oppressive wholesomeness of the period. His Western heroes were mixed-up, vulnerable gunmen, and in the film from which the book takes its title, he played a hired killer whose appearance brings out a whole town's disloyalty and guilt.

Though grateful for the opportunity that gave him his success, Murphy remained troubled by the means by which he had achieved it, by his unfair victory on the lists of fortune. After the war, he refused to salute General Mark Clark, saying, "Too many soldiers, who didn't have to, died at Anzio." And the year before his death, when armchair warriors were urging the young to make their fathers proud by going to war, Murphy said it was a business "to be avoided if possible. . . . It's not the sort of job that a man should get a medal for."

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USHERED OUT

“. . . One logical response to Philip Glass's *The Fall of the House of Usher* might be a fit of giggles, followed by irritation. . . .”

IMPOSSIBLE TO TAKE SERIOUSLY AND hardly much fun, Philip Glass's opera *The Fall of the House of Usher* opened Lincoln Center's Serious Fun! festival in Alice Tully Hall last week, and three performances were necessary to accommodate everyone who wanted to see it. What a curious phenomenon Glass has turned out to be. Even critics who once enthusiastically acclaimed his early work are disconcerted by his latest creations, feeble stuff vigorously promoted by fashion victims and musically illiterate intellectuals. I suppose today's Glass groupies rejoice because they have finally discovered the ideal composer to dote on, one with a suitably pretentious agenda that disguises easily digested, nonthreatening middlebrow pap of no musical interest whatever.

Poe's ambiguous tale of incest, psychic rot, and other, unnameable horrors might very well make a good opera if placed in the right hands. The subject long intrigued Debussy, who left a fragment that conjures up a spookier atmosphere and more disturbing subconscious fantasies in twenty minutes than an hour of Glass's usual seesawing arpeggios and jogging triads. But then, music has always been the least important component of these Glass concoctions, which have become entirely dependent on the interaction of words, sets, costumes, fancy direction, and special sound effects while the mindless score dithers in the background. The composer's contribution to this collaborative effort is so minimal, in fact, that referring to the piece as Glass's *The Fall of the House of Usher* seems like downright misrepresentation.

Arthur Yorinks has come up with a workable libretto that effectively dramatizes Poe's story, cleverly fleshing out the action and setting up promising musical situations that a more gifted composer might have put to better use. Unfortunately, the text was largely unintelligible, partly because of Stephen D. Santomenna's "sound design" (amplification has yet to improve a singer's bad diction) and partly because of the score's inept prosody. Glass seems incapable of writing a singable vocal line that follows the natural



SKULL AND BONES: Steven Paul Aiken, Dwayne Croft.

rhythmic stresses of English, but perhaps his cramped style limits him here, too. I could catch no more words at the second performance than at the first, despite the conscientious efforts of Dwayne Croft (Roderick Usher), Suzan Hanson (Madeline), Steven Paul Aiken (William), and Richard Pittman, who discreetly conducted the twelve hardworking instrumentalists.

Richard Foreman's production was originally devised for the world premiere in May 1988 at the American Repertory Theatre in Cambridge, Massachusetts. The flamboyant visual conception pretty much stole the show, although even Vincent Price might have been embarrassed by so many corny horror-movie clichés: jiggling chandeliers, whirling mirrors, moving wallpaper, clouds of dry-ice smoke, white curtains billowing at the window. One logical response to all this might be a fit of the giggles, quickly followed by boredom and finally irritation

that so much time, money, and talent had been thrown away on such silliness.

NEVER LOOKING MORE PROSPEROUS, comfortable, and well fed, Mostly Mozart recently opened its twenty-third season in Avery Fisher Hall, television cameras at the ready. And why not? After eluding the festival directors' grasp for years, Itzhak Perlman had finally been snared, and any organization that can nail down the world's most famous violinist and afford his fee would want to go for full media attention. Besides, after passing through some bad patches in the past, Mostly Mozart positively thrives today. With so many other star attractions signed up this summer—Jean-Pierre Rampal, Alicia de Larrocha, Kathleen Battle, Roger Norrington, Trevor Pinnock, Emanuel Ax, the Canadian Brass, Mitsuko Uchida, Midori, Vladimir Spivakov, Joshua Bell, and Dawn Upshaw among them—success at the box office is virtually guaranteed.

Of course, someone will always sigh nostalgically for the days when Mostly Mozart was new and its audiences were younger, when a good ticket was cheaper, the roster not quite so glossy, and the programming less predictable. There was a spirit of musical adventure back then, an ingredient that always seems to be carefully processed out of Lincoln Center's plans these days. Even Serious Fun! looks a bit suspect when it tries to pass off Philip Glass's middle-aged minimalism as excitingly avant-garde.

That said, it seems pointless to complain that Mostly Mozart has become a bore, particularly if the alluring surface polish of the opening-night concert is any indication of what to expect in the weeks to come. It may be regrettable that a musician of Perlman's gifts and comparative youth has already run out of new things to say, but his familiar performances of the Mozart Third Violin Concerto and Bach's Second still sound dashing—possibly even musically relevant to those who enjoy hearing this repertory juiced up with so many old-fashioned, Romantic perks. The orchestral playing also improves each

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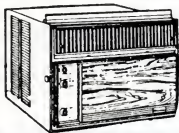
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year, and without drastic personnel changes. Gerard Schwarz must be doing something right to achieve this satisfying interpretation of Mozart's *Linz* Symphony, one that puts so fine a perspective on the music's grandeur, witty invention, and lyrical warmth. Mostly Mozart continues to be one of summer music's safest bets, which may not be such a bad thing.

IF THERE ARE STILL LINGERING DOUBTS about what to call Gershwin's *Porgy and Bess*—opera or Broadway musical—they should be swept aside by Angel's stunning new complete recording conducted by Simon Rattle (CDS 7 49568 2). This performance originates from an unlikely source—a 1986 production staged by Trevor Nunn at England's high-toned Glyndebourne Festival—but the point is made, clearly and eloquently: *Porgy* is one of the masterpieces of the operatic repertory, and like all great operas, it can thrive on many different interpretive approaches if superior voices are on hand to sing the music.

Apparently the British are already wondering how this recording will go down in America—could it possibly be a bit too operatic for us? For some, perhaps, but not me. Any reservations I might have harbored about Rattle's affinity for the Gershwin idiom were swept aside after I heard the conductor's inspired album featuring jazz-influenced pieces by Bernstein, Stravinsky, Milhaud, and others, also on the Angel label (CDC 4 47991 2). His way with *Porgy* is equally convincing. Listen to the subtle uses of rubato in the searing introduction to "My Man's Gone Now," or the exciting rhythmic definition and textural clarity of the fight music, or how lushly the London Philharmonic outlines the dreamy chromatic counterpoint to "Summertime." The composer, his letter and his spirit, is honored everywhere in this lovingly prepared, vibrantly played performance.

Of course the singers are all-American, as any *Porgy and Bess* cast must be, and the vocal work on this recording is surely the most consistent of the four full-length versions that have so far appeared on disc. Vocally and dramatically, Willard White is a *Porgy* to tear your heart out, and he has the perfect partner in Cynthia Haymon's shining Bess. Carolyn Blackwell is a gorgeous Clara; you may have heard "Summertime" hundreds of times, but never sounding this fresh, youthful, and achingly beautiful. Damon Evans is a slimy Sporting Life with, for once, a real voice, and Gregg Baker seems just that much more dangerous as Crown simply because he can sing all the notes. There is scarcely a weakness anywhere in this superb cast, which projects the same strong, warm, and characterful community spirit that Gershwin so brilliantly portrayed in this wonderful opera.

SALES & BARGAINS

BY LEONORE FLEISCHER

FRENCH AND AMERICAN FURNITURE

ONE-OF-A-KIND OLD AND ANTIQUE FURNITURE is discounted here. The items—some from France, some from America—include a pressed-back oak rocker with newly caned seat and back, was \$300, now \$200; mirror-top vanity from the thirties with tri-fold mirror, was \$2,000, now \$1,000; a pair of bentwood armchairs, was \$1,200, now \$800; turn-of-the-century painted-wood folding settee with 2 chairs, was \$700, now \$350; small mahogany dining-room table with leaf, was \$600, now \$400; side-by-side secretary desk and glass-fronted curio, were \$3,200, now \$1,400; parquet mahogany breakfront, was \$1,500, now \$900; French mahogany dining-room storage unit from the thirties, was \$1,250, now \$1,000; a pair of 19-in.-deep sideboards from the thirties, one 7 ft. long, was \$900, now \$400; the other, 68 in., needs some veneer repair, was \$600, now \$300; and more. No credit cards; checks accepted as deposits only (merchandise held until they clear); delivery additional; all sales final. *Vive La France, 104 W. 14th St., fourth floor (627-1416)—ring bell and wait for elevator. Mon.-Sun. 10 a.m.-6 p.m.; through 8/1.*

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\$40-\$400; pendants, were \$90-\$600, now \$45-\$300; earrings, were \$70-\$200, now \$35-\$100; bracelets and cuffs, were \$125-\$475, now \$62-\$237; rings, were \$30-\$475, now \$15-\$237; A.E., M.C., V., checks accepted; exchanges possible. *Saity Jewelry, Trump Tower, Level 5, 725 Fifth Ave., at 56th St. (308-6570). Mon.-Sat. 10 a.m.-6 p.m.; through 7/31.*

ON YOUR FEET

ESPADRILLES IN WOMEN'S SIZES 5-11 ARE at least 20 percent off at this East Side boutique. Solid, striped, and 2-tone shoes, were \$25, now \$20. Also, espadrille high-tops, were \$35, now \$20. A.E., M.C., V., checks accepted; all sales final. *DeLora, Inc., 1108 Lexington Ave., near 77th St. (734-4544). Mon.-Fri. 10:30 a.m.-5:30 p.m. and Sat. till 4 p.m.; through 8/26.*

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MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 7/26: *The Fountainhead*; *Jane Eyre*. 7/27: *Bird*; *'Round Midnight*. 7/29-30: *Rebel Without a Cause*; *East of Eden*. 7/30: *Two Women*; *The Gold of Naples*. 7/31: *Secrets of the Night*; *Old Heidelberg*. 8/1: *Empire of the Sun*; *The Last Emperor*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). Closed for renovations.
4. **SEAPORT CINEMA**—210 Front St. (608-7889). 7/26-27: *Barfly*; *Love is a Dog From Hell*. 7/28-31: *Babette's Feast*; *Wedding in Blood*.
5. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Vincent*; *Little Vera*. #2—*Field of Dreams*.
6. **WAVELY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*When Harry Met Sally...*. #2—*Through 7/27: When Harry Met Sally...*. Opening 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*.
7. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Lethal Weapon 2*.
8. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Batman*. #2—*Shag: The Movie*. #3—*Batman*.
9. **THEATRE 80**—St. Marks Pl. west of F1000225E. (254-7400). 7/26: *Ecstasy*; *Algiers*. 7/27: *The Postman Always Rings Twice* (1946); *The Bad and the Beautiful*. 7/28-29: *Masculin Feminin*; *A Married Woman*. 7/30:

Rain; *Of Human Bondage*. 7/31: *The Nibelungen, Part I, "Siegfried"*; *Part II, "Kriemhild's Revenge."* 8/1: *Blackmail*; *Sabotage*.

10. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 7/26-27: *Lolita*; *Pretty Baby*. 7/28-29: *Barfly*; *Tales of Ordinary Madness*. 7/30: *Cruiser*; *Billy Budd*. 7/31-8/1: "Bugs and His Friends."
11. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Ghostbusters II*. #2—*Do the Right Thing*.
12. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Peter Pan*. #2—*Honey, I Shrank the Kids*. #3—*The Navigator: An Odyssey Across Time*. #4—*Scenes From the Class Struggle in Beverly Hills*.

14th-41st Streets

19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Lethal Weapon 2*. #2—*Lethal Weapon 2*. #3—*When Harry Met Sally...*. #4—*When Harry Met Sally...*. #5—*When Harry Met Sally...*. #6—*Do the Right Thing*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0040). #1—*Weekend at Bernie's*. #2—*Ghostbusters II*. #3—*Through 7/27: Field of Dreams*. Opening 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). Through 7/27: *Dead Poets Society*. Opening 7/28: *Turner and Hooh*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *When Harry Met Sally...*
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*UHF*. #2—*Licence to Kill*. #3—*Indiana Jones and the Last Crusade*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Ghostbusters II*.
26. **MURRAY HILL**—34th St. at 3rd Ave. (689-6548). *Batman*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Lawrence of Arabia*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Ghostbusters II*. #2—*Do the Right Thing*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Licence to Kill*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Batman*. #2—*Weekend at Ber-*

nie's. #3—*Shag: The Movie*. #4—UHF. #5—*Through 7/27: Star Trek V: The Final Frontier*. Opening 7/28: *Friday 13th Part VIII: Jason Takes Manhattan*. #6—*Field of Dreams*.

34. **EMBASSY 1**—Broadway bet. 46th–47th Sts. (302-0494). *Honey, I Shrank the Kids*.
35. **MOVIELAND**—Broadway at 47th St. (757-8320). Closed for renovations.

36. **EMBASSY 2**—Seventh Ave. bet. 47th–48th Sts. (730-7262) *Indiana Jones and the Last Crusade*. **EMBASSY 3**—*Indiana Jones and the Last Crusade*. **EMBASSY 4**—*Peter Pan*.

37. **WEST SIDE CINEMA**—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Lethal Weapon 2*. #2—*Lethal Weapon III*. #3—*License to Kill*. #4—*Batman*. #5—*Through 7/27: Star Trek V: The Final Frontier*. #6—*Field of Dreams*.

38. **WORLDWIDE CINEMAS**—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Do the Right Thing*. #2—*Do the Right Thing*. #3—*When Harry Met Sally...*. #4—*When Harry Met Sally...*.

40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (302-0494). (757-2060). *Dead Poets Society*.

41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Louise of Arabia*.

42. **EASTSIDE CINEMA**—Third Ave. bet. 55th–56th Sts. (755-3020). *Field of Dreams*.

43. **CARNegie Hall CINEMA**—Seventh Ave. at 56th St. (265-2520). *Scenes From the Class Struggle in Beverly Hills*. **CARNegie SCREENING ROOM**—(757-2131). *Little Vera*.

44. **SUTTON**—57th St. east of Third Ave. (759-1411). *Lethal Weapon 2*.

45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *The Navigator: An Odyssey Across Time*.

46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Peter Pan*.

47. **BIORAPHY**—57th St. east of Broadway (582-4582). Through 8/1: *The Films of Cary Cooper and Cary Grant*. #7/26: *Design for Living*; *Desire*; *7/27: The Plainsman*; *Souls at Sea*; 7/28–29: *Ball of Fire*; *His Girl Friday*; 7/30–31: *Operation Petticoat*; *It Was a Male Bride*; 8/1–2: *Peter Ibbotson*; *City Streets*.

48. **GOTHAM**—Third Ave. bet. 57th–58th Sts. (759-2262). *Honey, I Shrank the Kids*.

49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *Heathers*.

50. **PARIS**—58th St. west of Fifth Ave. (688-2013). *Eat a Bowl of Tea*.

51. **59th STREET EAST**—59th St. west of Second Ave. (759-4630). *Do the Right Thing*.

52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Do the Right Thing*. #2—*Through 7/27: Weekend at Bernie's*. Opening 7/28: *Friday 13th Part VIII: Jason Takes Manhattan*.

53. **BARNETT**—Third Ave. at 59th St. (355-1663). *The Karate Kid Part III*. **CORONET**—*Ghostsbusters II*.

54. **CINEMA 3**—59th St. west of Fifth Ave. (752-9599). *Field of Dreams*.

55. **CINEMA 1**—Third Ave. at 60th St. (753-4022). *Dead Poets Society*. **CINEMA II**—(753-0774). *Through 7/27: Ben Hur*. Opening 7/28: *Turner and Hoach*. **CINEMA THIRD AVE**—*Dead Poets Society*.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Indiana Jones and the Last Crusade*. #2—*Shag: The Movie*.

61. **BECKMAN**—Second Ave. at 66th St. (737-2622). *When Harry Met Sally...*

62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*License to Kill*. #2—UHF.

63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Valentino Returns*.

64. **LOEWS TOWER EAST**—Third Ave. bet. 71st–72nd Sts. (879-1313). *Peter Pan*.

65. **UA EAST**—First Ave. at 85th St. (249-5100). *Shag: The Movie*.

66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Honey, I Shrank the Kids*. #2—*Batman*.

67. **LOEWS ORPHEUM**—86th St. at Third Ave. (289-4677). #1—*Lethal Weapon 2*. #2—*License to Kill*.

61st Street and Above, West Side

80. **LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Dead Poets Society*.

81. **LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Four Adventures of Reinette and Mirabelle*. #2—*The Music Teacher*. #3—*Chocolat*.

82. **CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*A Taxing Woman's Return*. #2—*Women on the Verge of a Nervous Breakdown*.

83. **REGENCY**—Broadway bet. 67th–68th Sts. (724-3700). *When Harry Met Sally...*

84. **LWS 84TH STREET SIX**—Broadway at 84th St. (877-3400). #1—*License to Kill*. #2—*Batman*. #3—*Peter Pan*. #4—*Lethal Weapon 2*. #5—*Through 7/27: UHF*. Opening 7/28: *Turner and Hoach*. #6—*Honey, I Shrank the Kids*.

87. **METRO CINEMA**—Broadway bet. 99th–100th Sts. (222-1200). #1—*Do the Right Thing*. #2—*Shag: The Movie*.

88. **COLUMBIA CINEMA**—Broadway bet. 103rd–104th Sts. (316-6660). Closed for renovations.

89. **OLYMPIA CINEMAS**—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Karate Kid Part III*. #2—*Ghostsbusters II*.

90. **HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Bldgs. (212-5811). #1—*Batman*; UHF. #2—*Lethal Weapon 2*. #3—*The Karate Kid Part III*. #4—*Do the Right Thing*. #5—*Ghostsbusters II*.

91. **NOVA**—Broadway nr. 147th St. (862-5728). #1—*Batman*. #2—*Lethal Weapon 2*.

92. **COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*Do the Right Thing*. #2—*License to Kill*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). *Naturemax Theater*. Opening 7/1: \$3.50; senior citizens \$2.75; children 11–13: \$10.00; 10–11: \$3.00; 12–10: 1:30, 3:30, and 4:30: *To the Limit*, dir. Greg MacGillivray; *To Fly*.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). \$5; students and seniors, \$2.50. Through 11/26: to inaugurate the new third floor of the museum, "Hot Circuits: A Video Arcade" an exhibit of video games including Pac-Man and Centipede. Through 9/3: "Dissolved Light" a video installation by Richard Blos. Through 9/11: "Ceel B. De Mille Retrospective: The Talkies, 1929–1956." 7/26 at 2:30: *Cleopatra* (1934), with Claudette Colbert. 7/27 at 2:30: *The Crusades* (1935), with Wayne Ray and Henry Wilcoxon. 7/28 at 2:30: *The Buccaneer* (1938), with Fredric March and Francisca Galka. 7/29 at 2:30: *Union Pacific* (1939), with Barbara Stanwyck, Joel McCrea, and Robert Preston; at 4:30: *North West Mounted Police* (1940), with Gary Cooper. 7/30 at 2:30: *Reap the Wild Wind* (1942), with John Wayne, Ray Milland, and Paulette Goddard; at 4:30: *The Story of Dr. Wadell* (1944), with Gary Cooper.

ASIAN AMERICAN NATIONAL FILM FESTIVAL—Florence Gould Hall at French Institute, 55 E. 59th St. (925-8685). \$7 per program; festival pass \$25. Through 7/31. 7/27 at 9: "Asian American Short Films: Part I. Animation": *Lion Dancer/Predito/Whiter* (1978), dir. Mar Elop; *Over the Edge* (1985), dir. Yachiro Matsumoto; *Kung Fu Fantasy* (1989) Taiwan, dir. Shianjun Chiu; *Little One Inch* (1985), dir. Kelly Takekura; *The Boy Who Drew Cats* (1988), dir. Virginia Wilkos; *Reflector/Sideview* (1987), dir. Tom Yasumi; "Part II: Experimental and Narrative": *Tough Talk* (1986), dir. Abe Ferrer; *Gog and Eye* (1987), dir. Tom Yasumi; *Res* (1987), dir. Gueim Hui; *Edge of the Road* (1986), dir. John Kim; *Flight in the Shadow* (1988), dir. Myron Murakami; *Angel of the Dead* (1986), dir. Motoshi Wakabayashi. Program II: Tribute to Mowelfund. 7/28 at 5: includes *Swing*. Through 7/31. 7/27 at 9: "Asian American Short Films: Part I. Animation": *Lion Dancer/Predito/Whiter* (1978), dir. 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MOVIES

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490).

Free with museum admission. **Titus Theater 1:** "Recent Acquisitions." 7/27 at 2:30. **1:** *Shogun* (1949), dir. Samuel Fuller, with Preston Foster and Barbara Brittan; at 6: *The Baron of Arizona* (1950), dir. Fuller, with Vincent Price. 7/28 at 2:30. "Rediscoveries of Early Cinema" films by Georges Melies, Emile Cohl, and D. W. Griffith; at 6: *Before the Dawn* (1980), dir. Jayatilaka Armanath, with Wijerama. 7/29 at 2:30. *The Steel Helmet* (1961), dir. Samuel Fuller, with Robert Hutton and Steve Brodie; at 6: *Green Light to Joy* (1967), dir. Seiji Maruyama. 7/30 at 2:30. *French Can Can* (1955), dir. Jean Renoir, with Jean Gabin and Francoise Arnault; at 5: *On the Line* (1985), dir. Steve Kovacs. 7/31 at 2:30. (See 7/28 at 6); at 6: (See 7/28 at 2:30, 8/1 at 2:30) (See 7/30 at 5); at 6: *Fantasia* (1926), dir. F. W. Murnau, with Emil Jannings.

NEW COMMUNITY CINEMA—423 park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun-Thurs.) \$3; under 16, \$2.50. 7/26 at 7:45 and 10: *Chocolat* (1989, France), dir. Claire Denis, with Isaac de Bankole and Guilla Boschi. 7/27 at 8: *The Unbelievable Truth* (1989, U.S.), dir. Hal Hartley, with Christopher Cooker; at 10: *Chocolat*. 7/28 at 3: *Chocolat*. 8/1 at 8 and 10: *Heathers* (1989, U.S.), dir. Michael Lehmann, with Winona Ryder and Christian Slater.

NEW YORK HALL OF SCIENCE—47-51 111th St., Corona, Queens (718-699-0005). Free with museum admission. Through 8/27: "New York World's Fair Film." 7/29-30: "Selling the Fairs," includes a promo film by Francis Thompson and clips of the Flinstones at the 64's World Fair.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0069). Free. 7/31 at 2:30: "Musical Mondays... The Sixties: Musical Metropolitan." *West Side Story* (1961), dir. Robert Wise, with Natalie Wood and Rita Moreno.

PUBLIC THEATRE—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Through 8/3: *Dangerous Liaisons* 1960, dir. Roger Vadim, with Gerard Philippe and Jeanne Moreau.

QUEENS MUSEUM—NYC Bldg., Flushing Meadows-Corona Park, Queens (718-592-2405). Free with museum admission. Through 8/12: "The American and French Revolution on Film." 7/27 at 6 and 7/29 at 2: *Jahany Tremain* (1957), dir. Robert Stevenson, with Jeff York and Sebastian Cabot.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 8/1-20: "Film and Video on Art." 8/1-3: "Program I: *Hayes's Silence* (1981), dir. Brian O'Doherty; *Thomas Hart Benton* (1988), dir. Ken Burns. "Film Program II": *Edward Hopper Conversations between Ron Peck and Gail Levin* (1981), dir. Ron Peck; *William Merritt Chase at Shinnecock* (1987), dir. National Gallery of Art; James McNeil Whistler, *Hu Eshing* (1987).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-4000); Y-branch: 996-1100. \$62 for the series; \$9 single ticket. "Reel to Reel: From Fact Into Film." 7/27 at 8: *The Doudramas*, guest speaker Rene Wayne Golden, attorney.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). \$1—*Lethal Weapon 2*. #2—*Batman*. #3—*Honey, I Shrink the Kids*.

101. AMERICAN—East Ave. at Metropolitan Ave. (628-3322). \$1—*Licence to Kill*. #2—*Honey, I Shrink the Kids*. #3—*Batman*. #4—*Weekend at Bernie's*.

102. CITY—2081 Bartow Ave. in Co-op City (379-4998). \$1—*Dead Poets Society*. #2—*Licence to Kill*.

103. DALE W. 231st St. at Broadway (884-5300). \$1—*The Karate Kid Part III*. #2—*Peter Pan*; *Batman*.

104. DOVER—Boston Rd. at E. 174th St. (543-3511). *Batman*.

105. FAIRMONT—(901-3006). #1—Closed for renovations. #2—Closed for renovations. #3—Closed for renovations.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Batman*. #2—*Lethal Weapon*. #3—*Weekend at Bernie's*. #4—*When Harry Met Sally...*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Lethal Weapon 2*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Peter Pan*. #2—*Honey, I*

Shrink the Kids. #3—*Licence to Kill*. #4—*Do the Right Thing*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (629-3900). #1—*Shag: The Movie*; *Peter Pan*. #2—*UHF*. #3—*Do the Right Thing*. #4—*Lethal Weapon 2*.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Dead Poets Society*. #2—*Licence to Kill*.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (594-9583). #1—*Batman*. #2—*Lethal Weapon 2*. #3—*Ghostbusters II*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Ghostbusters II*. #2—*Peter Pan*. #3—*Weekend at Bernie's*. #4—*Licence to Kill*. #5—*The Karate Kid Part III*. #6—*Indiana Jones and the Last Crusade*. #7—*Honey, I Shrink the Kids*. #8—*Do the Right Thing*. #9—*Honey, I Shrink the Kids*. #10—*Batman*. #11—*Batman*. #12—*Lethal Weapon 2*. #13—*Lethal Weapon 2*; *When Harry Met Sally...*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Lethal Weapon 2*. #2—*Lethal Weapon 2*. #3—*Shag: The Movie*. #4—*The Karate Kid Part III*. #5—*Indiana Jones and the Last Crusade*. #6—*UHF*. #7—*Do the Right Thing*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Batman*. #2—*Honey, I Shrink the Kids*; *Peter Pan*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Batman*. #2—*Lethal Weapon 2*. #3—*Honey, I Shrink the Kids*; *Peter Pan*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Lethal Weapon II*; *Peter Pan*. #2—*Do the Right Thing*; *Dead Poets Society*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lethal Weapon 2*. #2—*Batman*.

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Batman*. #2—*Do the Right Thing*.

210. FORTWAY—Fr. Hamilton Pkwy. at 68th St. (238-4200). #1—*Batman*. #2—*When Harry Met Sally...*. #3—*When Harry Met Sally...*. #4—*Weekend at Bernie's*. #5—*Licence to Kill*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Do the Right Thing*. #2—*Lethal Weapon 2*. #3—*Batman*. #4—*The Karate Kid Part III*.

212. KENT—1170 Cone Island Ave. (338-3371). #1—*Batman*. #2—*Dead Poets Society*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Batman*. #2—*Ghostbusters II*. #3—*Weekend at Bernie's*. #4—*Batman*.

214. KINGSWAY—Kings Hwy. at Cone Island Ave. (645-8588). #1—*When Harry Met Sally...*. #2—*Licence to Kill*. #3—*UHF*. #4—*Lethal Weapon 2*. #5—*Do the Right Thing*.

215. LOEWS GEORGETTOWN—Ralph Ave. at Ave. K (763-3000). #1—*Dead Poets Society*. #2—*Indiana Jones and the Last Crusade*.

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Licence to Kill*. #2—*Peter Pan*. #3—*Honey, I Shrink the Kids*.

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Lethal Weapon 2*. #2—*Batman*. #3—*When Harry Met Sally...*. #4—*Weekend at Bernie's*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Batman*. #2—*When Harry Met Sally...*. #3—*Lethal Weapon 2*. #4—*Lethal Weapon 2*. #5—*Licence to Kill*. #6—*Ghostbusters II*; *The Karate Kid Part III*. #7—*Weekend at Bernie's*. #8—*Shag: The Movie*. #9—*Indiana Jones and the Last Crusade*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Peter Pan*. Through 7/27: *Shag: The Movie*. Beg. 7/28: *Licence to Kill*. #2—*When Harry Met Sally...*. #3—*Lethal Weapon 2*. #4—*Through 7/27: Licence to Kill*. Beg. 7/28: *Turner and Hootch*. #5—*Through 7/27: Batman*. Beg. 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*. #6—*Honey, I Shrink the Kids*.

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Program Unavailable*. #2—*Program Unavailable*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Batman*. #2—*Lethal Weapon 2*. #3—

Weekend at Bernie's. #4—*Do the Right Thing*. #5—*Through 7/27: The Karate Kid Part III*. Beg. 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Licence to Kill*. #2—*Batman*. #3—*Lethal Weapon 2*. #4—*Through 7/27: Weekend at Bernie's*. Beg. 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*. #5—*Do the Right Thing*. #6—*Shag: The Movie*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Batman*. #2—*Licence to Kill*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Weekend at Bernie's*. #2—*When Harry Met Sally...*. #3—*When Harry Met Sally...*. #4—*Shag: The Movie*.

303. CORONA—PLAZA—(639-7722). *Licence to Kill*.

304. DOUGLSTON—MOVIEWORLD—(423-7000). #1—*Lethal Weapon 2*. #2—*Shag: The Movie*. #3—*UHF*. #4—*Weekend at Bernie's*. #5—*When Harry Met Sally...*. #6—*Lethal Weapon 2*. #7—*UHF*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Licence to Kill*. #2—*UHF*. #3—*Licence to Kill*; *Indiana Jones and the Last Crusade*.

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Karate Kid Part III*. #2—*Lethal Weapon 2*. #3—*Lethal Weapon 2*. #4—*Shag: The Movie*.

307. FLUSHING—UTOPIA—(454-2323). #1—*Dead Poets Society*. #2—*Licence to Kill*.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Honey, I Shrink the Kids*. #2—*Peter Pan*.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Ghostbusters II*. #2—*The Karate Kid Part III*. #3—*When Harry Met Sally...*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Do the Right Thing*. #2—*Weekend at Bernie's*.

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Poets Society*.

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Batman*. #2—*Shag: The Movie*. #3—*Lethal Weapon 2*. #4—*Lethal Weapon 2*.

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*UHF*. #2—*Dead Poets Society*. #3—*Honey, I Shrink the Kids*. #4—*Lethal Weapon 2*. #5—*Peter Pan*.

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Shag: The Movie*. #2—*When Harry Met Sally...*. #3—*Do the Right Thing*. #4—*Ghostbusters II*. #5—*Great Balls of Fire*. #6—*Weekend at Bernie's*. #7—*Indiana Jones and the Last Crusade*.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Karate Kid Part III*. #2—*Lethal Weapon 2*.

316. JACKSON HEIGHTS—JACKSON—(333-0242). #1—*Licence to Kill*. #2—*Batman*. #3—*Indiana Jones and the Last Crusade*.

317. NEW GARDENS HILLS—MAIN STREET—(268-3630). Through 7/27: *Batman*. Beg. 7/28: *Turner and Hootch*. #2—*Dead Poets Society*. #3—*Licence to Kill*; *Peter Pan*. #4—*Through 7/27: Indiana Jones and the Last Crusade*. Beg. 7/28: *Friday the 13th Part VIII: Jason Takes Manhattan*.

318. OZONE PARK—CROSSBAY—(648-1738). #1—*Batman*. #2—*Ghostbusters II*. #3—*Indiana Jones and the Last Crusade*.

320. REGO PARK—DRAKE—(457-4002). *Field of Dreams*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Batman*. #2—*Peter Pan*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Through 7/27: Lethal Weapon 2*. Beg. 7/28: *Licence to Kill*. #2—*Honey, I Shrink the Kids*; *Peter Pan*.

401. NEW DORP—HYLAN—(351-6601). #1—*When Harry Met Sally...*; *Peter Pan*. #2—*Through 7/27: Licence to Kill*. Beg. 7/28: *Turner and Hootch*.

402. NEW DORP—LANE—(351-2110). *Through 7/27: Dead Poets Society*. Beg. 7/28: *Lethal Weapon 2*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*UHF*. #2—*Lethal Weapon 2*. #3—*When Harry Met Sally...*. #4—*Batman*. #5—*Shag: The Movie*.

ic, #6—Weekend at Bernie's; #7—The Karate Kid Part III, #8—Indiana Jones and the Last Crusade, #9—Ghostbusters II, #10—License to Kill.

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Honey, I Shrank the Kids.

502. BETHPAGE—MID-ISLAND—(796-7500). Ghostbusters II.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Lethal Weapon 2. #2—Shag: The Movie. #3—Batman. #4—When Harry Met Sally...

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—Honey, I Shrank the Kids. #2—Peter Pan; Indiana Jones and the Last Crusade. #3—Weekend at Bernie's. #4—License to Kill.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Lethal Weapon 2. #2—When Harry Met Sally... #3—Batman. #4—Indiana Jones and the Last Crusade. #5—UHF. #6—License to Kill. #7—Weekend at Bernie's. #8—Dead Poets Society.

506. GREAT NECK—SQUIRE—(966-2020). #1—Batman. #2—Lethal Weapon 2. #3—Indiana Jones and the Last Crusade.

507. NEWLETT—NEWLETT—(791-6788). Scenes From the Class Struggle in Beverly Hills.

508. NICKSVILLE—NICKSVILLE—(931-0749). #1—Ghostbusters II. #2—Shag: The Movie.

509. NICKSVILLE—MID-PLAZA—(433-2400). #1—License to Kill; Peter Pan. #2—Through 7/27: Indiana Jones and the Last Crusade. Beg. 7/28: Friday the 13th Part VIII: Jason Takes Manhattan. #3—UHF. #4—Dead Poets Society. #5—Honey, I Shrank the Kids. #6—Through 7/27: Do the Right Thing. Beg. 7/28: Turner and Hootch.

510. LAWRENCE—LAWRENCE—(371-0203). #1—Ghostbusters II. #2—Ghostbusters II. #3—Do the Right Thing.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Do the Right Thing. #2—Peter Pan.

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—License to Kill. #2—Indiana Jones and the Last Crusade. #3—UHF. #4—Weekend at Bernie's. #5—Honey, I Shrank the Kids. #6—Dead Poets Society.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—Through 7/27: Star Trek V: The Final Frontier. Beg. 7/28: Ghostbusters II. #2—Honey, I Shrank the Kids; Peter Pan.

514. LYNNBROOK—LYNNBROOK—(593-1033). #1—Weekend at Bernie's. #2—UHF. #3—Shag: The Movie. #4—Field of Dreams.

515. MALVERNE—TWIN—(599-6966). #1—Do the Right Thing. #2—Dead Poets Society.

516. MANHASSET—MANHASSET—(627-7887). #1—When Harry Met Sally... #2—Shag: The Movie. #3—UHF.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Lethal Weapon 2. #2—When Harry Met Sally... #3—Batman. #4—UHF. #5—Ghostbusters II. #6—Lethal Weapon 2. #7—The Karate Kid Part III. #8—License to Kill. #9—Shag: The Movie.

518. MERRICK—MERRICK TWIN—(546-1270). #1—Dead Poets Society; Peter Pan. #2—Ghostbusters II.

520. NEW HYDE PARK—MERRICKS—(747-0555). #1—Ghostbusters II. #2—Batman; Peter Pan.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—The Karate Kid Part III. #2—See No Evil, Hear No Evil.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Batman. #2—Lethal Weapon 2. #3—License to Kill. #4—Honey, I Shrank the Kids; Peter Pan. #5—Honey, I Shrank the Kids; Weekend at Bernie's.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—When Harry Met Sally... #2—License to Kill. #3—Batman. #4—Batman. #5—Indiana Jones and the Last Crusade.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—The Karate Kid Part III. #2—Lethal Weapon 2.

526. ROSLYN—ROSLYN—(621-8488). #1—Dead Poets Society; Peter Pan. #2—Ghostbusters II.

527. SYOSSET—SYOSSET—(921-5810). #1—Batman. #2—When Harry Met Sally... #3—When Harry Met Sally...

528. SYOSSET—UA CINEMA 150—(364-0700). Lethal Weapon 2.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—Honey, I Shrank the Kids. #2—Dead Poets Society. #3—Do the Right Thing. #4—Do the Right Thing. #5—Indiana Jones and the Last Crusade. #6—Weekend at Bernie's. #7—Ghostbusters II. #8—The Karate Kid Part III. #9—Peter Pan. #10—Batman. #11—Batman. #12—Lethal Weapon 2. #13—Lethal Weapon 2; License to Kill.

531. WANTAGH—WANTAGH—(781-6969). Field of Dreams.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Batman. #2—Lethal Weapon 2. #3—License to Kill.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—When Harry Met Sally... #2—When Harry Met Sally... #3—When Harry Met Sally... #4—When Harry Met Sally... #5—Shag: The Movie. #6—UHF.

534. WESTBURY—WESTBURY—(333-1911). #1—The Music Teacher. #2—Field of Dreams.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Shag: The Movie. #2—Lethal Weapon 2. #3—Weekend at Bernie's.

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 7/27: Indiana Jones and the Last Crusade. Beg. 7/28: Friday the 13th Part VIII: Jason Takes Manhattan. #2—Dead Poets Society. #3—Through 7/27: Do the Right Thing. Beg. 7/28: Turner and Hootch.

602. BAY SHORE—CINEMA—(665-1722). When Harry Met Sally...

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—License to Kill. #2—Batman.

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Shag: The Movie. #2—Lethal Weapon 2.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—Dead Poets Society. #2—Lethal Weapon 2. #3—Lethal Weapon 2. #4—Ghostbusters II. #5—Peter Pan. #6—Shag: The Movie. #7—Batman. #8—Batman. #9—License to Kill. #10—Weekend at Bernie's. #11—Indiana Jones and the Last Crusade. #12—Do the Right Thing; The Karate Kid Part III.

608. COMMACH—MULTIPLY—(462-6953). #1—Lethal Weapon 2. #2—Lethal Weapon 2. #3—Honey, I Shrank the Kids. #4—License to Kill. #5—Indiana Jones and the Last Crusade. #6—Batman. #7—Batman. #8—The Karate Kid Part III. #9—Weekend at Bernie's. #10—Dead Poets Society. #11—Do the Right Thing. #12—Peter Pan; When Harry Met Sally...

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—License to Kill. #2—Batman. #3—Lethal Weapon 2. #4—When Harry Met Sally... #5—Weekend at Bernie's. #6—Shag: The Movie. #7—Indiana Jones and the Last Crusade. #8—Lethal Weapon 2.

611. CORAM—PINE—(698-6442). #1—The Karate Kid Part III. #2—Honey, I Shrank the Kids. #3—Peter Pan; UHF. #4—Field of Dreams.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Lethal Weapon 2. #2—When Harry Met Sally... #3—Batman. #4—Indiana Jones and the Last Crusade. #5—Weekend at Bernie's.

613. ELWOOD—ELWOOD—(499-7800). #1—Dead Poets Society. #2—Through 7/27: Honey, I Shrank the Kids; Peter Pan. Beg. 7/28: Turner and Hootch.

615. GREENPORT—GREENPORT—(477-0500). Through 7/27: Ghostbusters II. Beg. 7/28: Indiana Jones and the Last Crusade.

616. NUNTINGTON—SHORE—(421-5200). #1—When Harry Met Sally... #2—Batman. #3—Weekend at Bernie's. #4—License to Kill.

617. HUNTINGTON STATION—WHITMAN—(423-1300). Indiana Jones and the Last Crusade.

618. ISLIP—ISLIP—(581-5200). #1—Dead Poets Society. #2—Weekend at Bernie's. #3—Peter Pan; Shag: The Movie.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). UHF.

620. LINDENHURST—LINDENHURST—(888-5400). Field of Dreams.

621. MATITUCK—MATITUCK—(298-4405). #1—When Harry Met Sally... #2—Weekend at Bernie's. #3—Batman. #4—Lethal Weapon 2. #5—License to Kill. #6—Peter Pan; UHF. #7—Honey, I Shrank the Kids. #8—Shag: The Movie.

623. NORTHPORT—NORTHPORT—(261-8600). Field of Dreams.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Lethal Weapon 2. #2—Lethal Weapon 2. #3—When Harry Met Sally... #4—UHF. #5—License to Kill. #6—Lethal Weapon 2. #7—Do the Right Thing. #8—Batman. #9—Shag: The Movie. #10—Batman. #11—Weekend at Bernie's. #12—Indiana Jones and the Last Crusade. #13—Ghostbusters II.

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 7/27: Ghostbusters II; Peter Pan. Beg. 7/28: Turner and Hootch.

WEST—Dead Poets Society.

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/27: Cold Feet. Beg. 7/28: Do the Right Thing.

631. SAYVILLE—SAYVILLE—(589-0232). #1—Lethal Weapon II. #2—Honey, I Shrank the Kids. #3—Batman.

633. SMITHTOWN—SMITHTOWN—(265-1551). Criminal Law.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Lethal Weapon 2. #2—Weekend at Bernie's. #3—License to Kill. #4—UHF. #5—Shag: The Movie.

635. STONY BROOK—LOEWS—(751-2300). #1—License to Kill. #2—Batman. #3—Indiana Jones and the Last Crusade.

636. WEST ISLIP—TWIN—(669-2626). #1—Honey, I Shrank the Kids; Peter Pan. #2—UHF; Peter Pan.

636. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—License to Kill. #2—Dead Poets Society.

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Batman.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Lethal Weapon 2. #2—Through 7/27: Dead Poets Society. Beg. 7/28: Turner and Hootch.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—When Harry Met Sally... #2—When Harry Met Sally... #3—Shag: The Movie.

703. GREENBURGH—CINEMA 100—(946-6680). #1—When Harry Met Sally... #2—Through 7/27: Dead Poets Society. Beg. 7/28: Turner and Hootch.

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—Indiana Jones and the Last Crusade. #2—License to Kill. #3—Through 7/27: Batman. Beg. 7/28: Turner and Hootch. #4—Batman.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(473-2332). #1—Dead Poets Society. #2—Indiana Jones and the Last Crusade. #3—Peter Pan. #4—Batman. #5—Weekend at Bernie's. #6—License to Kill. #7—Do the Right Thing. #8—Indiana Jones and the Last Crusade. #9—Honey, I Shrank the Kids. #10—When Harry Met Sally...; The Karate Kid Part III.

707. LARCHMONT—PLAYHOUSE—(834-3001). When Harry Met Sally...

706. MAMARONECK—PLAYHOUSE—(698-2200). #1—Batman. #2—Lethal Weapon 2. #3—Weekend at Bernie's. #4—Ghostbusters II.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—UHF. #2—Peter Pan; Honey, I Shrank the Kids. #3—Batman. #4—When Harry Met Sally... #5—Through 7/27: Field of Dreams. Beg. 7/28: Dead Poets Society.

710. MOUNT VERNON—PARKWAY—(664-3311). Program Unavailable.

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Do the Right Thing. #2—License to Kill.

713. OSSINEO—ARCADIAN—(941-5200). #1—UHF. #2—Dead Poets Society. #3—Batman.

MOVIES

- 714. PEEKSKILL-BEACH**-(737-6262). #1-Shag; The Movie. #2-Peter Pan. #3-Licence to Kill. #4-Batman; Dead Poets Society.
- 715. PEEKSKILL-WESTCHESTER MALL**-(528-8822). #1-Indiana Jones and the Last Crusade. #2-Honey, I Shrank the Kids. #3-Lethal Weapon 2. #4-Weekend at Bernie's.
- 716. PELHAM-PICTURE HOUSE**-(738-3160). Dead Poets Society.
- 717. RYE-RYEDGE**-(939-8177). #1-Through 7/27: Indiana Jones and the Last Crusade. Beg. 7/28: Dead Poets Society. #2-Licence to Kill.
- 718. SCARSDALE-FINE ARTS**-(723-6699). Peter Pan.
- 720. SCARSDALE**-(725-0078). Field of Dreams.
- 721. WHITE PLAINS-GALLERIA**-(977-8198). #1-Lethal Weapon II. #2-Do the Right Thing.
- 722. YONKERS-CENTRAL PLAZA**-(793-3232). #1-Dead Poets Society. #2-Dead Poets Society. #3-Weekend at Bernie's. #4-Honey, I Shrank the Kids.
- 723. YONKERS-MOVIELAND**-(793-0002). #1-Batman. #2-Lethal Weapon 2. #3-UHF. #4-Lethal Weapon II. #5-Ghostbusters II. #6-Through 7/27: Indiana Jones and the Last Crusade. Beg. 7/28: Friday the 13th Part VIII; Jason Takes Manhattan.
- 724. YONKERS-NEW BROADWAY**-(423-0515). #1-Lethal Weapon II. #2-Do the Right Thing. #3-Batman; Peter Pan.
- 725. YORKTOWN HEIGHTS-THE MOVIES AT JEFFERSON VALLEY**-(245-0220). #1-The Karate Kid Part III. #2-Ghostbusters II. #3-Licence to Kill. #4-When Harry Met Sally... #5-Batman. #6-Batman. #7-Shag; The Movie.
- 726. YORKTOWN HEIGHTS-TRIANGLE**-(245-8850). #1-Through 7/27: Field of Dreams. Beg. 7/28: Indiana Jones and the Last Crusade. #2-Dead Poets Society; Peter Pan.

Rockland County

- 752. NANUET-MALL**-(623-6336). Dead Poets Society.
- 753. NANUET-MOVIES**-(623-0211). #1-Do the Right Thing. #2-Lethal Weapon 2. #3-UHF. #4-The Karate Kid Part III. #5-Lethal Weapon 2.
- 755. NEW CITY-TOWN**-(634-5100). #1-Honey, I Shrank the Kids. #2-Licence to Kill.
- 756. NEW CITY-UIA CINEMA 304**-(634-8200). #1-Lethal Weapon II. #2-Batman.
- 757. NYACK-CINEMA EAST**-(358-6631). Dead Poets Society.
- 759. PEARL RIVER-CENTRAL**-(735-2530). #1-Honey, I Shrank the Kids. #2-Lethal Weapon 2.
- 760. PEARL RIVER-PEARL RIVER**-(735-6500). Batman.
- 764. LAFAYETTE**-(357-6030). Peter Pan.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD**-(775-0070). #1-Field of Dreams. #2-UHF.
- 801. DANBURY CINE**-(743-2200). #1-Licence to Kill. #2-Dead Poets Society. #3-When Harry Met Sally...
- 802. DANBURY-CINEMA**-(748-2923). #1-Indiana Jones and the Last Crusade. #2-Peter Pan; Weekend at Bernie's.
- 803. DANBURY-PALACE**-(748-7496). #1-Batman. #2-Honey, I Shrank the Kids. #3-Lethal Weapon 2.
- 805. FAIRFIELD-COMMUNITY**-(255-6555). #1-Ghostbusters II; Peter Pan. #2-Dead Poets Society.
- 807. GREENWICH-CINEMA**-(869-6030). #1-Field of Dreams. #2-UHF.
- 808. GREENWICH-PLAZA**-(869-4030). #1-Dead Poets Society. #2-Licence to Kill; When Harry Met Sally...
- 809. NEW CANAAN-PLAYHOUSE**-(966-0600). #1-Batman. #2-When Harry Met Sally...
- 810. NORWALK-CINEMA**-(838-4504). #1-Honey, I Shrank the Kids. #2-Lethal Weapon 2.
- 811. NORWALK-NORWALK**-(866-9202). UHF.

- 812. RIDGEFIELD-CINEMA**-(438-3338). Peter Pan; Great Balls of Fire.
- 813. SOUTH NORWALK-SOMO**-(866-9202). Through 8/3: Little Yrns. Late Show: "Festival of Animation."
- 814. SPRINGDALE-STATE**-(325-0250). Star Trek V: The Final Frontier; Great Balls of Fire.
- 815. STAMFORD-AYON**-(324-9205). #1-Shag; The Movie; Ghostbusters II. #2-Honey, I Shrank the Kids.
- 816. STAMFORD-CINEMA**-(324-3100). #1-Batman. #2-Weekend at Bernie's. #3-Lethal Weapon 2.
- 817. STAMFORD-RIDGEWAY**-(323-5000). #1-Indiana Jones and the Last Crusade; Peter Pan. #2-The Karate Kid Part III.
- 818. STRATFORD-UIA STRATFORD SQUARE**-(377-5056). #1-Lethal Weapon 2. #2-Lethal Weapon 2. #3-Batman. #4-The Karate Kid Part III. #5-Do the Right Thing. #6-Shag; The Movie.
- 819. TRUMBULL-TRANS-LUX**-(374-0462). #1-Indiana Jones and the Last Crusade. #2-Lethal Weapon 2. #3-Batman.
- 820. WESTPORT-FINE ARTS**-(227-3324). #1-Indiana Jones and the Last Crusade. #2-Dead Poets Society. #3-(227-9619). Licence to Kill. #4-(226-6666). When Harry Met Sally...
- 821. WESTPORT-POST**-(227-0500). Batman.
- 822. WILTON-CINEMA**-(762-5678). Peter Pan.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON-LINCOLN**-(997-6873). #1-Batman. #2-Lethal Weapon 2. #3-The Karate Kid Part III.
- 902. JERSEY CITY-NEWPORT CENTER**-(626-3000). #1-Weekend at Bernie's. #2-UHF. #3-Batman. #4-The Karate Kid Part III. #5-Do the Right Thing. #6-When Harry Met Sally... #7-Ghostbusters II. #8-When Harry Met Sally... #9-Do the Right Thing.
- 903. JERSEY CITY-STATE**-(653-5200). #1-Lethal Weapon 2. #2-Licence to Kill. #3-Through 7/27: Do the Right Thing. Beg. 7/28: Friday the 13th Part VIII; Jason Takes Manhattan. #4-Batman.
- 904. SECAUCUS-LOEWS MEADOW PLAZA 8**-(902-9200). #1-Licence to Kill. #2-Peter Pan. #3-Indiana Jones and the Last Crusade. #4-Weekend at Bernie's. #5-Do the Right Thing. #6-When Harry Met Sally... #7-Licence to Kill. #8-UHF.
- 905. SECAUCUS-LOEWS MEADOW SIX**-(866-6161). #1-Batman. #2-Batman. #3-Lethal Weapon 2. #4-Lethal Weapon 2. #5-Dead Poets Society. #6-Honey, I Shrank the Kids.
- 906. WEST NEW YORK-BAYFRAY**-(865-3010). Indiana Jones and the Last Crusade; Ghostbusters II.

Essex County

- 910. BLOOMFIELD-CENTER**-(48-7900). Ghostbusters II.
- 911. BLOOMFIELD-ROYAL**-(748-3555). #1-Indiana Jones and the Last Crusade. #2-Batman.
- 912. CEDAR GROVE-CINEMA 23**-(239-1462). Shag; The Movie.
- 913. IRVINGTON-CASTLE**-(372-9324). #1-Do the Right Thing. #2-Ghostbusters II.
- 914. LIVINGSTON-COLONY**-(992-0800). When Harry Met Sally...
- 915. MILLBURN-MILLBURN**-(376-0800). #1-Licence to Kill. #2-UHF.
- 917. MONTCLAIR-CLARIDGE**-(746-5564). #1-Licence to Kill. #2-Dead Poets Society. #3-Honey, I Shrank the Kids.
- 918. MONTCLAIR-WELLMONT**-(783-9500). #1-Do the Right Thing. #2-UHF; Peter Pan. #3-Lethal Weapon II.
- 919. NUTLEY-FRANKLIN**-(667-1777). #1-Honey, I Shrank the Kids. #2-UHF; Licence to Kill.
- 920. UPPER MONTCLAIR-BELLEVUE**-(744-1455). #1-When Harry Met Sally... #2-When Harry Met Sally... #3-Ghostbusters II.

- 921. WEST ORANGE-ESSEX GREEN**-(731-7755). #1-Indiana Jones and the Last Crusade. #2-Batman. #3-Lethal Weapon 2.

Union County

- 930. BERKELEY HEIGHTS-BERKELEY**-(464-8888). Peter Pan; Field of Dreams.
- 931. CRAWFORD-CRAWFORD**-(276-9120). #1-Weekend at Bernie's. #2-Licence to Kill.
- 932. ELIZABETH-ELMORA**-(352-3483). Great Balls of Fire.
- 933. LINDEN-QUAD**-(925-9787). #1-Honey, I Shrank the Kids. #2-Ghostbusters II. #3-Licence to Kill; Peter Pan. #4-UHF.
- 935. UNION-LOST PICTURE SHOW**-(964-4497). Dead Poets Society.
- 936. UNION-UNION**-(686-4373). #1-When Harry Met Sally... #2-Indiana Jones and the Last Crusade.
- 937. WESTFIELD-RIALTO**-(232-1288). #1-Ghostbusters II; The Karate Kid Part III. #2-When Harry Met Sally... #3-Shag; The Movie.
- 938. WESTFIELD-TWIN**-(654-4720). #1-Dead Poets Society. #2-Peter Pan; UHF.

Bergen County

- 950. BERGENFIELD-CINEMA 5**-(385-1600). #1-Lethal Weapon II. #2-Batman. #3-UHF. #4-Shag; The Movie.
- 951. CLOSTER-CLOSTER**-(788-8800). Licence to Kill.
- 952. EDgewater-LOEWS SHOWBOAT**-(941-3660). Licence to Kill. #2-Peter Pan. #3-UHF. #4-Lethal Weapon II.
- 953. EMERSON-TOWN**-(261-1000). #1-UHF. #2-Honey, I Shrank the Kids. #3-Lethal Weapon II; Weekend at Bernie's.
- 956. FORT LEE-LINWOOD**-(944-6900). #1-Batman. #2-When Harry Met Sally...
- 958. OAKLAND-TWIN**-(337-4478). #1-Batman. #2-UHF.
- 959. PARAMUS-CINEMA 35**-(845-5070). Through 7/27: Field of Dreams. Beg. 7/28: Star Trek V: The Final Frontier.
- 961. PARAMUS-BERGEN MALL**-(845-4449). Star Trek V: The Final Frontier.
- 962. PARAMUS-ROUTE 4**-(487-7909). #1-Batman. #2-Shag; The Movie. #3-UHF. #4-Batman. #5-Weekend at Bernie's. #6-When Harry Met Sally... #7-Licence to Kill. #8-Great Balls of Fire. #9-Ghostbusters II. #10-Indiana Jones and the Last Crusade.
- 963. PARAMUS-ROUTE 17**-(843-3830). #1-Do the Right Thing. #2-Lethal Weapon 2. #3-Lethal Weapon 2.
- 964. RANNEY-CINEMA**-(825-2090). Honey, I Shrank the Kids.
- 965. RIDGEFIELD PARK 18**-(440-6661). #1-Do the Right Thing. #2-Honey, I Shrank the Kids. #3-Peter Pan. #4-Weekend at Bernie's. #5-When Harry Met Sally... #6-Batman. #7-UHF. #8-Licence to Kill. #9-Dead Poets Society. #10-Lethal Weapon 2.
- 966. RIDGEFIELD PARK-RIALTO**-(641-0617). Peter Pan; Field of Dreams.
- 967. RIDGEWOOD-WARNER**-(444-1234). #1-Indiana Jones and the Last Crusade. #2-When Harry Met Sally... #3-Field of Dreams. #4-Weekend at Bernie's.
- 968. RUTHERFORD-WILLIAMS**-(933-3700). #1-Honey, I Shrank the Kids. #2-The Karate Kid Part III; Peter Pan.
- 969. TEANECK-MOVIE CITY**-(836-3334). #1-Honey, I Shrank the Kids. #2-Dead Poets Society. #3-Lethal Weapon II; Peter Pan.
- 970. TENAFLY-CINEMA 4**-(871-8889). #1-Dead Poets Society. #2-Peter Pan. #3-Honey, I Shrank the Kids. #4-Weekend at Bernie's.
- 971. WASHINGTON TOWNSHIP-CINEMA**-(666-2221). #1-Dead Poets Society. #2-Licence to Kill. #3-Do the Right Thing; Peter Pan.
- 972. WESTWOOD-PASCACK**-(664-3200). #1-Batman. #2-When Harry Met Sally... #3-Ghostbusters II. #4-Shag; The Movie.

BLUE MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing. The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

- G**: General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
PG-13: Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

NEW FILMS

* New films recommended by *New York*'s critic.

*** BATMAN**—(2 hrs. 2 min.; 1989) The grandest of the pop visions, and also, as you may have heard, the darkest and most pessimistic—neither a joyride nor a redemptive fantasy nor a feast of action. Batman (Michael Keaton) and his wife nemesis the Joker (Jack Nicholson) are two halves of the same obsession, linked by personal history and by temperament, both disguised (though in very different ways), both at home in the corrupted city. As characters, however, they aren't equal, and that's a big problem. Director Tim Burton, exhibiting a manic talent for bizarre and satiric capers, turns the Joker into a vicious prancing dandy, but he can't do much with his earnest and troubled hero, who remains imperturbable behind his black hood. *Batman* is out of balance—witty and flamboyant, but also depressed. The whole movie, however, looks great. Here is a grand crack of the old comic-book metropolis, with gigantic gray towers bunched together, a sunless island city ready to sink, like Atlantis, into nowhere. *Batman* is Wagnerian pop, grand and gloomy, with gargantuan witticisms providing the comic relief. (With Kim Basinger, Robert Wuhl, and Michael Gough. 7/7/89) PG-13. R, 8, 26, 33, 55, 66, 85, 90, 91, 100, 101, 103, 104, 106, 111, 112, 116, 203, 204, 208, 209, 210, 211, 212, 213, 215, 218, 219, 220, 222, 300, 301, 312, 316, 317, 318, 322, 406, 503, 505, 506, 517, 520, 523, 524, 526, 527, 530, 530, 532, 603, 606, 608, 608, 610, 612, 616, 621, 625, 625, 631, 635, 639, 705, 706, 707, 709, 713, 714, 723, 724, 724, 726, 750, 760, 803, 809, 816, 818, 819, 821, 900, 902, 903, 905, 905, 911, 921, 950, 950, 956, 958, 962, 962, 965, 972

*** CHOCOLAT**—(1 hr. 45 min.; 1989) In French, Eng. subtit. In this beautifully made memory piece, the first-time director Claire Denis demonstrates an art of understatement and suggestion. A young woman, France Delans, traveling through the former French colony Cameroon, falls into a reverie and dreams of her girlhood there when the French still ruled and she lived in the middle of a golden plain leading to the mountains. As a girl, France has all the time in the world to live to her own heartbeat. In her fine-looking house her lover lovely mother (Giulia Boschi) and her father (François Cluzet), a district superintendent who is often away on territorial business and who leaves the women in the care of the house "boy," Protée (Isaac de Bankolé). Protée, France's friend and fellow outsider, a forbearing native servant, swallows

his sexual pride and rage. The girl observes the repressed attraction between mother and servant and the general brutality of the French colonial visitors—ratty colonial types who exhibit the perverse and perversely acquired in their long rule. Awkward and tentative with actors, Denis has built a dramatic method based on what people don't say—or do—to one another. Many scenes lead toward an explosion but then stop before they detonate. We are in a beautiful but sinister country, baking and still. The movie establishes the thin line between music and fear, contentment and unease. (3/27/89) PG-13. R

DEAD POETS SOCIETY—(2 hrs. 4 min.; 1989) It takes the cake for high-mindedness. Phoniness, too. In a strait-laced WASP boys' school in 1959, a group of caution-board students fall under the spell of a flamboyant English teacher (Robin Williams), who rouses them not only to the beauty and power of words but to their own powers as individuals. The boys go off to a forbidden cave to recite poetry, and one of them acts in a Shakespeare play. Suddenly, all hell breaks loose. What a scandal! Reciting poetry? Acting! The wrath of the school's repressive authorities comes down hard, and the movie ends in tears. For all its fashionable, hard-to-sell ardor for literature, *Poets*, with its bad daddies and innocent kids, has been calculated to hit teenagers right where they live. In the teaching sequences, a mixture of cornball romantic platitudes and genuine fun, Robin Williams appears in his Mr. Wonderful, or high-humanist, mode, dispensing liberation. Poetry, he tells the boys, is a matter of life and death. He even bullies a self-conscious boy into making up a poem, laying on hands and literally pulling it out of him. Director Peter Weir has talent, but he also has a soft head. He's shooting a survey, essentially dishonest script (by Tom Schulman), and shooting it without irony. With Kurtwood Smith. (6/12/89) R, 10, 44, 55, 55, 80, 102, 110, 206, 212, 215, 307, 311, 313, 317, 402, 505, 509, 512, 601, 519, 526, 530, 601, 606, 608, 613, 618, 627, 638, 700, 703, 706, 709, 713, 714, 716, 718, 722, 722, 725, 752, 757, 801, 805, 808, 820, 905, 917, 935, 938, 965, 969, 970, 971

*** DO THE RIGHT THING**—(2 hrs. 1989) Vibrant, immensely skillful, humane, but also reckless. Spike Lee's third movie is a charged account of a single long and very hot day on a block in Brooklyn's largely black Bedford-Stuyvesant section. Though Lee doesn't mount musical numbers, the first three quarters of the movie has the jumping vitality of a good musical. As the neighborhood regulars surge forward, make a few jokes, blow off steam, then recede into the background, Lee weaves the anecdotes together in a casual, simultaneous structure, so that at any one moment we seem to be taking the pulse of the entire neighborhood. The block's social center is a corner pizza parlor run by a tough, benevolent Italian American patriarch, Sal (Danny Aiello), and his two sons (John Turturro and Richard Edson). Two of the young black men in the neighborhood—the rival gang leaders against Sal, and when they descend on the store, Sal takes offense in turn and a violent fight breaks out. The police then arrive and strangle a black man, and the gathered crowd, led by Sal's delivery boy, Mookie (Lee himself), riots, attacking the nearest white-owned property. The movie ends with matching quotations—one against violence the other in favor of it—from Martin Luther King Jr. and Malcolm X. What the movie says to black people is that they will always be victims and have no possible course of action except to burn things down. The movie's message is an open embrace of fury, but much of the detail along the way is funny and moving, and complexly imagined. With Bill Nunn, Giancarlo Esposito, and Ossie Davis. Cinematography by Ernest Dickerson. Music by Public Enemy and others.

(6/26/89) R, 11, 19, 31, 38, 38, 51, 52, 87, 90, 92, 108, 109, 112, 120, 200, 206, 209, 211, 214, 222, 300, 314, 309, 510, 511, 515, 530, 530, 601, 606, 608, 625, 630, 706, 711, 721, 724, 753, 818, 902, 902, 903, 904, 913, 918, 963, 965, 971

EAT A BOWL OF TEA—(1 hr. 45 min.; 1989) Preparations for the arranged marriage between a young man from Chinatown and his intended Chinese bride become very complicated when the entire neighborhood gets involved in the affair. With Russell Wong, Cora Miao, and Victor Wong. Screenplay by Judith Rascoe. Dir. Wayne Wang. PG-13. 50

FIELD OF DREAMS—(1 hr. 46 min.; 1989) Baseball as the higher spirituality. Kevin Costner plays Ray, a young man guilty in his feelings about his father. One day, as Ray is working the cornfields of his Iowa farm, a Voice says to him, "If you build it, he will come." Ray decides that the Voice is telling him to build a baseball field on his farm, so the shade of Shoeless Joe Jackson (who broke his father's heart) will come back to play in it. He mows his cornfields and puts up bleachers and a diamond, and lo, it comes to pass. The writer-director Phil Alden Robinson, adapting a novel by W. P. Kintella, has obviously put his heart and soul (though perhaps not his brains) into this ethereal movie. John Lindley's limpid cinematography flatters the Iowa fields and skies, and here and there the mystical narrative gives off the pleasantly hokey warmth of a tall tale recited around the campfire at night. But most of it is like a homelier version of *The Robe* or perhaps an episode of *The Twilight Zone* toned up by Khalil Gibran. Baseball, it turns out, is God's way of uniting the generations. With Amy Madigan, James Earl Jones, and Rob Lancaster. (4/24/89) PG, 3, 20, 37, 42, 54, 50, 508, 513, 534, 611, 623, 709, 720, 725, 807, 807, 930, 959, 966, 967

FOUR ADVENTURES OF REINETTE AND MIRABELLE—(1 hr. 39 min.; 1989) In French, Eng. subtit. Two young women, one a country girl studying art and the other a worldly university student, share an apartment in Paris. With Joëlle Miquel and Jessica Forde. Written and directed by Eric Rohmer. 81

FRIDAY THE 13th PART VIII: JASON TAKES MANHATTAN—(1 hr. 40 min.; 1989) Jason is back, again, with Kane Hodder. Written and directed by Rob Hedden. R, 6, 20, 33, 47, 52, 219, 222, 317, 509, 601, 723, 903.

*** GHOSTSTERS**—(1 hr. 42 min.; 1989) This frantically self-conscious sequel plays happily with the spectacle of its own incoherence. The movie asks, Can anything as flimsy as this material rise off the ground more than once? Five years have passed, and the men who once saved New York from Evil are now faded pop celebrities, thrown on the junk heap by a city that no longer needs them. But the beastie spirits return. Poltronous polegraders show Sigourney Weaver's baby carriage (with her baby in it) all over the East Side. It seems a certain medieval Carpathian ruler named Vago—a notorious sadist whose portrait hangs in a museum—meets to be reincarnated in Sigourney's baby so he can jump on the head of the fish-counter line at Zabar's. (Or is it that he wants to rule the world? Anyway, he wants something.) The special effects are clunky and ugly, but the movie is amiable and companionable and it delivers the goods. The funniest thing in *Ghostbusters II* is Peter MacNicol, who plays the timid Carpathian art restorer at the museum whom Vago has chosen as the instrument of his purpose. An eternally hopeful smile fixed on his face, MacNicol makes vague stabs at the English language, a wanderer in alien thoughts gratefully hanging on to a familiar tree now and then. With Bill Murray, Harold Ramis, Dan Aykroyd, and Ernie Hudson. Directed by Ivan Reitman. (7/17/89) PG, 11, 20, 25, 31, 53, 89, 90, 112, 219, 300, 302, 309, 314, 318, 406, 502, 510, 510, 513, 517, 519, 520, 526, 527, 530, 600,

Veronica Cartwright, and Barry Tubb. Screenplay by Leonard Gardner. Dir. Peter Hoffman. R. 63

VINCENT—(1 hr. 45 min.; 1989) The life of the tortured painter, as told through his paintings and letters to his brother Theo. With the voice of John Hurt. Dir. Paul Cox. 5

WEEKEND AT BERNIE'S—(1 hr. 41 min.; 1989) Two friends' dream weekend at a fabulous beach house gets off to a bad start when their host turns up dead. With Andrew McCarthy and Jonathan Silverman. Screenplay by Robert Klane. Dir. Ted Kotcheff. PG-13. 20, 33, 52, 101, 112, 210, 219, 222, 304, 310, 314, 406, 504, 505, 506, 512, 523, 530, 600, 606, 608, 610, 612, 616, 618, 621, 622, 634, 706, 708, 715, 722, 802, 816, 902, 904, 953, 962, 965, 967, 970

WHEN HARRY MET SALLY...—(1 hr. 35 min.; 1989) Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory. The subjects are New York, friendship, and romance, the mood chatty, the music jazz. Sally (Meg Ryan), a rather tight and fussy but still adorable young journalist, and Harry (Billy Crystal), a know-it-all political consultant, hold hands and complain to each other about their lives for years. The movie explicitly asks the question "Can a man and a woman really be friends?" Harry says no, because sex always comes into a relationship somehow, and sex changes everything. Sally disagrees. The friendship that these two have partly disproves what Harry is saying, but what the filmmakers may be really getting at is that Harry uses these ideas to rationalize his failure with women; Harry must learn to be a friend before he can be a decent lover or husband. The denouement is predictable but satisfying. Billy Crystal is very fast, and in this movie devoted to Relationships, he must constantly break his own runaway talent. With a variety of elderly couples sitting on a love seat and discussing their own happy lives together. With Carrie Fisher and Bruno Kirby. (7/24/89) R. 6, 19, 19, 19, 22, 38, 61, 63, 106, 112, 210, 216, 218, 219, 220, 302, 304, 309, 314, 401, 406, 503, 505, 514, 516, 517, 524, 527, 533, 533, 533, 602, 606, 608, 610, 612, 616, 621, 625, 702, 702, 703, 706, 707, 709, 724, 801, 808, 809, 820, 902, 902, 904, 914, 920, 920, 936, 937, 956, 962, 965, 967, 972

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the cliché of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend. Pepa doesn't even want the lost back, she merely wants to say goodbye in person, without being dominated by his crooning tones on the telephone. As people of all shapes and sizes gather in her apartment, there's a touch of thirties Hollywood in the frantic pace and the heaped absurdities. But the exoticism of the Spanish women is something we've never seen before. Almodóvar draws on the comic advantage of gay sensibility. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. (11/21/88) R. 82

REVIVALS

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a failure-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. 9

BLACKMAIL—(1 hr. 26 min.; 1929) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. 9

EAST OF EDEN—(1 hr. 57 min.; 1955) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 2

THE FOUNTAINHEAD—(1 hr. 54 min.; 1949) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman

who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like "I want to feel your strength!" Dir. King Vidor. 2

HIS GIRL FRIDAY—(1 hr. 32 min.; 1940) Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. A some of the dialogue goes by so fast it staggers belief. Great comedy. 47

JANE EYRE—(1 hr. 36 min.; 1944) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. 2

LOLITA—(2 hrs. 31 min.; 1962) Much better than the reviews indicated at the time. In Stanley Kubrick's adaptation (Nabokov did the screenplay himself), Lolita (Sue Lyon) is a couple of years older, but the book's satirical savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. The last Kubrick film before he became an institution. 10

MASCULIN FEMININ—(1 hr. 43 min.; 1965) In French. Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a sixteenth-century lyric poem—an expression of a lost age. 9

PETER PAN—(1 hr. 17 min.; 1953) The popular children's tale of the boy who refuses to grow up. Featuring the voices of Bobby Driscoll, Kathryn Beaumont, and Hans Conried. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. 12, 36, 46, 64, 85, 103, 108, 109, 112, 204, 206, 217, 220, 313, 317, 322, 400, 401, 504, 509, 511, 513, 519, 520, 523, 526, 530, 606, 608, 611, 613, 618, 621, 627, 643, 646, 656, 709, 714, 719, 724, 725, 764, 802, 805, 812, 817, 822, 904, 918, 930, 933, 938, 952, 965, 966, 968, 969, 970, 971

THE POSTMAN ALWAYS RINGS TWICE (1946)—(1 hr. 55 min.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband, Nick. His murder scene is memorable. Dir. Tay Garnett. 9

PRETTY BABY—(1 hr. 49 min.; 1978) Louis Malle's lushly photographed (by Sven Nykvist) tale of a child prostitute (pubescent Brooke Shields, looking uniquely, startlingly beautiful) in Storyville, the notorious red-light district of New Orleans, during the early days of jazz. Keith Carradine is the photographer who falls for her and marries her; Susan Sarandon is her mother, a calculating young whore. Lyrical without ever establishing an overall mood, the movie is filled with fascinating characters and situations yet dramatically listless. Because of a furor over child pornography at the time of its release, the movie (quite tame) was banned in many countries. 10

REBEL WITHOUT A CAUSE—(1 hr. 51 min.; 1955) Adolescent dissatisfaction brought to a boiling heat by Nicholas Ray. The cast became legendary: James Dean, Natalie Wood, Sal Mineo, et al. It defines the youth culture of the fifties better than anything else. 2

TALES OF ORDINARY MADNESS—(1 hr. 47 min.; 1983) Ben Gazzara is the only good thing in this generally inept pastiche made out of Charles Bukowski's acid stories of boozing, brawling, and screwing in skid-row Los Angeles. As a variety of women throw themselves on him, Gazzara barely reacts, and his sozzled despan gets funnier as the movie goes along. The movie isn't dull, but director Marco Ferreri doesn't have enough control to achieve the tone he assumes he's trying for—a combination of raunch pornography and farce. With Ornella Muti and Susan Tyrrell. 10

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BROADWAY

Previews and Openings

Wednesday, July 26

MANDY PATINKIN IN CONCEPT: DRESS CASUAL—Mandy will sing classic pop and show tunes by Sondheim, Jolson, Arlen, Rodgers & Hammerstein, Berlin, Kander & Ebb, Gershwin—you name it, he'll sing it. Pianist Paul Ford accompanies him. Tuesday-Thursday at 8, Wednesday and Saturday at 2, \$30; Friday and Saturday at 8, \$35; 7/25-8/19. **Helen Hayes**, 240 West 44th Street (246-0102). 1 hr. 30 mins.

SHENANDOAH—Revival of a 1975 musical set during the Civil War. John Cullum stars as a widowed Pennsylvania farmer who wishes to remain uninvolved. Music by Gary Gold, lyrics by Peter Udell, and book by James Lee Barrett and Philip Ross; directed by the latter. Monday-Thursday at 8 and Saturday at 2, \$32.50; \$47.50; Wednesday at 2, \$32.50; 4/5. **Previewing now** on an 8/8 opening; closing 9/2. **Vivian Theater**, 245 West 52nd Street (246-0102). 2 hrs. 30 mins.

Now Playing

ANYTHING GOES—Leslie Uggams, Gregg Edelman, and Bill McCutcheon star in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russell Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Walter Bobbie, Nancy Opel, Linda Hart, Rex Everhart, and Anne Francine. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, \$42.50 to \$47.50. Opened: 10/19/87. **Vivian Beaumont Theater** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 25 mins. ● **IRLS**

BLACK AND BLUE—The multi-Tony-Award-winning musical, conceived and directed by Claudio Segovia and Hector Orezzoli, featuring the raw power of the traditional jazz and blues style, choreographed by Henry LeTang, Cholly Atkins, Frankie Manning, and Fayard Nicholas. With Ruth Brown, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chace, Jimmy Slyde, Dianne Walker, Cyd Glover, Savion Glover, and Dorneshia Sumbry. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40 to \$50; Wednesday at 2, \$32.50; 4/2.50. Opened: 1/26/89. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 20 mins. **IRLS**

CATS—Based on T. S. Eliot's defunct Old Possum's Book of Practical Cats, and presented with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightning, high-flying dancers, imaginative and show-stopping lighting, canny

and effortless direction, and almost too much dazzle. Monday-Friday (except Thursdays which are dark) at 8, Saturday at 2 and 8, \$32.50-\$50; Wednesday at 8, Sunday at 3, \$27.50-\$45. Opened: 10/7/82. At the **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning long-running musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces most agreeably off Marvin Hamlisch's score. None of the original cast remains, but all the replacements are entirely satisfactory. Monday through Saturday at 8, Wednesday and Saturday at 2, \$35 to \$47.50. Opened: 7/25/75. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. ● **IRLS**

THE NEIDI CHRONICLES—Joan Allen (Christine Lahti replaces her 9/5) stars in Wendy Wasserstein's multi-award-winning, clever, funny, and sometimes even wise, play which celebrates a woman's wish to stand by her beliefs. It's award in juicy one-liners coming thick and fast from all directions, and provides an evening's entertainment everyone should get a kick out of; directed by Daniel Sullivan. Featured in the cast, with good acting from all, are Boyd Gaines, Peter Friedman, Ellen Parker, Anne Lange, Joanne Camp, and Drew McVey. Opened: 3/9/89. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, \$25 to \$37.50. At the **Plymouth Theater**, 236 West 45th Street (239-6200). **IRLS**

INTO THE WOODS—Patricia Ben Peterson is Cinderella; Nancy Dussault is the Witch; Kay McClelland plays the Baker's Wife; Chip Zien is the Baker; Tom Alredredge is both the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; and others. Directed by James Lapine, music and lyrics by Stephen Sondheim. Stories are adapted from the grim Grimm Brothers, and other scary fairy-tale writers; danced by Lar Lubovitch. Friday and Saturday at 8, \$45-\$55; Tuesday-Thursday at 8, \$40-\$50; Wednesday at 2, \$32.50-\$42.50. Saturday at 2, Sunday at 3, \$35 to \$50. Opened: 11/5/87. At the **Martin Beck Theater**, 302 West 45th Street (246-0102). 2 hrs. 35 mins. ● **IRLS**

JEROME ROBBINS' BROADWAY—The multi-award-winning revue, based on Robbins' many dance-oriented musicals from *A Funny Thing Happened on the Way to the Forum* to *West Side Story*, *Cyrano*, *Fiddler on the Roof*, *High Button Shoes*, *On the Town*, *Peter Pan*, and others. Stars are Tom Cramer, Peter Onorati, and Alecia Hess, Charlotte d'Amboise, plus a company of 62 dancers; choreographed and directed by Robbins with co-director George Dale. Monday through Saturday at 8, Saturday at 2, \$40 to \$55; Wednesday at 2, \$35 to \$50. Opened: 2/26/89. At the **Imperial Theater**, 249 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

LARGELY NEW YORK—Comedy written, directed, by and starring Bill Hader as a man who becomes seer by technology and through a series of mishaps discovers that the human element succeeds over the power of remote control. Margaret Egderton, Leon Chesney, Steve Clemente, and Jeff Gordin are featured in a company of 19 performers. Monday through Saturday at 8, Wednesday and Saturday at 2, \$33 to \$50. Opened: 3/1/89. St. **St. James Theater**, 246 West 44th Street (246-0102). 1 hr. 15 min.

LEND ME A TENOR—Victor Garber, Ron Holgate, Philip Bosco, Tovah Feldshuh, Jane Connell, and Caroline Lagerfelt, in a comedy by Ken Ludwig, set in a luxurious hotel suite in the 1930s, about a glittering opera gala that is in jeopardy when a famous tenor is unable to perform. Directed by Jerry Zaks. Opens in theaters at 9. Smith Cameron and Jeff Brooks. Tuesday-

Thursday at 8, Saturday at 2, Sunday at 3, \$27.50 to \$37.50; Friday and Saturday at 8, \$30 to \$40; Wednesday at 2, \$25 to \$35. Opened: 3/2/89. **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. **IRLS**

M. BUTTERFLY—John Rubinstein and B. D. Wong star in a multi-award-winning play by David Henry Hwang which takes place at present in a Paris prison, and in reality during the years 1960-70 in Beijing, at the time of an international spy scandal; ably directed by John Dexter, and an unqualified success in its look and sound. Monday through Saturday at 8, Saturday at 2, \$30.50 to \$40; Wednesday at 2, \$29.50 to \$37.50. Opened: 3/20/88. **Eugene O'Neill**, 230 West 49th Street (246-0232). 2 hrs. 35 mins. ● **IRLS**

ME AND MY GIRL—(James Brennan, Judy Blazer, Jay Garner, Sylvia O'Neil, and Dee Hoyt are the stars of the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!"; John Simon speaking!); the book and lyrics are by L. Arthur Rose and Douglas Furber; the music is by Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and does its best with the "prim and proper" music to help convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$50; Wednesday at 2, \$30.50; 4/10/86. At the **Marquis Marriot Theater**, 46th Street and Broadway (246-0102). 2 hrs. 30 mins. ● **IRLS**

LES MISÉRABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schönberg, music by the latter, lyrics by Herbert Kretzschmar; additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are William Solo as Jean Valjean, with Herndon Luckey as Javert; also Hugh Panaro, Tracy Shayne, Ed Dixon, and Jennifer Butt. A fugitive is pitted against a cruel and sadistic military police, and a fierce struggle to evade capture. Monday through Saturday at 8, Saturday at 2, \$25 to \$50; Wednesday at 2, \$22.50 to \$45. Opened: 3/12/87. 200 tickets at \$16 are available Monday through Thursday with student I.D.'s at box office. At the **Broadway Theater**, Broadway at 53rd (239-6200). 3 hrs. 15 mins. ● **IRLS**

ONE CALCUTTA—An erotic revue, now entering its twentieth year, conceived and devised by Kenneth Tynan. Material by Jiles Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9-30, Sunday at 3 and 7; \$35 to \$45. Opened: 1970. At the **Edison Theater**, 240 West 47th Street (302-2032). 2 hrs. 10 mins. ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoot; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumed Arabian tales, this is a musical and a fantastic mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror. With Cris Groenendaal, Rebecca Luker, Steve Barton, Marilyn Caskey, Nicholas Wyman, Lela Martin, David Romano, and Jeff Keller. Monday through Saturday at 8, Saturday at 2, \$36.50 to \$50; Wednesday at 2, \$33 to \$50. Opened: 1/26/88. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

RUMORS—Neil Simon's latest comedy takes place in Sneden's Landing, and revolves around an anniversary party, an errant gusset, two mistaken affairs, a temporary hearing disorder, a lot of slamming doors, and a missing hostess; directed by Gene Saks. With Ron Leibman, John Wood, Richard Levine, Cynthia Jessica Walter, Charles Brown, Richard Levine, Cyn-

this Dardow, Dick Latessa, Lisa Emery, Larry Linville. **Opened:** 11/17/88. **Monday-Saturday at 8, \$27.50-440; Sunday at 2: \$25-335; Saturday at 2, \$20-332.50. Broadhurst Theater,** 235 West 44th Street (293-6200). 2 hrs. 15 mins. **IRLS**

SHIRLEY VALENTINE—Ellen Burstyn stars in Willy Russell's one-woman play in this funny puppet dog of a story, about a 42-year-old Liverpool mother and housewife who dreams of getting away from it all, and finally is given a chance to do so when a woman friend invites her to share a two-week holiday on a Greek island; expertly directed by Simon Callow. **Monday-Saturday at 8, Saturday at 2: \$30-337.50; Wednesday at 2: \$30-335. Opened:** 2/16/89. **Booth, 222 West 45th Street (293-6200).** 2 hrs. 10 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARISTOCRATS—Brian Friel's 1979 play about an Irish-Catholic family's gathering at its ancestral home, while the father is dying upstairs after suffering a stroke; directed by Robb Levine. With John Christopher Jones, Joseph Warren, Peter Bartlett, Thomas Barbour, Niall Juggan, Margaret Colin, John Panikow, Haviland Morris, Kailani Lee. **Tuesday-Friday at 8, Sunday at 2:30 and 7, Saturday at 2:30 and 8:30. Theater Four,** 424 West 58th Street (246-8545).

BUNNYHART—Written and directed by Nick Haritos, play is about conflicts between a husband and wife (Richard Flynn and Laura Fay Lewis) who cannot agree on anything for more than three minutes. **Tuesday-Saturday at 8, Saturday at 2, Sunday at 3: \$17-320. Peter Xantho,** 302 West 91st Street (877-5166).

BUZZSAW BERKELEY—A musical based on movie musicals and horror films, by Michael-John LaChiusa, Douglas Wright, and Christopher Ashley. Featured in the cast are Becky Elcheberg, Peter Bartlett, Keith Reddin, Becky Geller, John Hickok, Vicki Lewis, Don Goodspeed, and Shavna Hicks. **Tuesday-Friday at 8, Saturday at 6 and 10, Sunday at 3: \$20, from 8/1. WALL Theater,** 519 West 23rd Street (206-0523).

CALL ME ETHEL—Rita McKenzie stars in a revue that includes reminiscences of the life and career of the talented lady, with songs she made famous; directed by Chris Power. **Tuesday through Saturday at 8, Sunday at 2 and 7: \$25, from 8/1. New Jewish Theater,** 307 West 26th Street (633-9797).

THE COCKTAIL HOUR—A. R. Gurney's partly autobiographical play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. With Nancy Marchand, Burt Edwards, Richard Baskin, and Holland Taylor. **Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3, Wednesday at 2:30; \$27-332.50. Promenade Theater,** Broadway at 76th Street (880-1313).

DOUBLE BLESSING—Brenda Shoshana-Lukeman's play about an arranged marriage, set in Borok Park, Brooklyn; directed by Edward M. Cohen. With Victor Raider-Wexler, Rosalind Harris, Helen Greenberg, Mark Ehan, Tuesday, Wednesday, Thursday, Saturday at 8, Sunday at 2 and 7: \$17-420. **John Houseman Theater,** 344 East 14th Street (505-2667).

DIVING MISS DAISY—Frances Sternhagen, Elaine Hymn, and Anderson Matthews are the stars of Alfred Ury's prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron LaGomara. **Tuesday-Saturday at 8, Wednesday and Thursday at 2, Sunday at 3: \$30-432.50. John Houseman Theater,** 450 West 42nd Street (564-8038).

THE FANTASTICS—The longest running show on or off Broadway is a gracious and musical fable that has spawned plenty of talent in its time. And children who saw it decades ago now bring their children to enjoy it. With Kate Sobier, Matthew Eaton Bennett, William Tost, Dale O'Brien, David M. Lewis, Leanne Levine, and Steven Michael Daley; Robert Vincent Smith narrates. **Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24-328. Sullivan Street Theater,** 181 Sullivan Street (674-3838).

FORBIDDEN BROADWAY 1989—Summer Show Edition: Gerard Alessandrini's satirical review is up to par, amusing, and all sorts of mischief, but the highlights are here plus favorites back by popular demand. With Toni DiBuono, David McDonald, Michael McGrath, Dorothy Kiara; Philip Fortenberry on piano. **Tuesday-Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30; Wednesday at 2:30; \$30-432.50. At the Theater East,** 211 East 60th Street (838-9090).

GIVE MY REGARDS TO BROADWAY—John Bonk plays the American jockey falsely accused of throwing the English Derby in George M. Cohan's tap-dancing musical, freely adapted from his *Little Johnny Jones* by Raymond Allen and Jerry Gohman (the directors), and Todd Ellison. With Marilyn Whitehead as the dancer and dancer Helen the singer and dancer and Raymond Allen the detective. **Wednesday-Saturday at 8, Wednesday at 2, Saturday and Sunday at 3:30; \$17.50-320; through 8/6. Light Opera of Manhattan at Playhouse 91,** 316 East 91st Street (831-2000).

I COULD GO ON LIP-SYNCHING!—John Epperson stars in the tale of a girl's travels from backwoods to movie stardom, conceived and developed by Epperson and Justin Rose (who also directed). Featured are the Enrico Kukulianinalli Puppets, designed by Harry Rainbow and Mike Thomas. **Thursday, Friday, and Sunday at 8:30; Saturday at 8 and 10; \$15. At the Theater Off Park,** 224 Waverly Place (279-4200).

THE KATHY AND MO SHOW: PARALLEL LIVES—Mo Gaffney and Kathy Najmy, through sundry skies and vagaries of fate, both have their own selfish natures, and the two women, in a series of scenes, are brought to life on Broadway. **Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7: \$28-330. Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE LADY IN QUESTION—Comedy, by and starring Charles Busch (who plays a world-famous woman pianist) and both her over-the-top selfish nature, and the Nazis. The play is set in war-torn Bavaria and directed by Kenneth Elliott. With Robert Carey, Meghan Robinson, Kenneth Elliott, Theresa Marlow, and Mark Hamilton. **Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$15, from 7/25 at 6:45; \$24 to \$28 (no performance on 7/26). Drepanum Theater,** 126 Second Avenue (477-2477).

LAUGHING MATTERS—Written by and starring Linda Wallem and Peter Tolan, playlets and musical numbers, from political ethics to pop idols; directed by Martin Charnin. **Tuesday-Friday at 8, Saturday at 2, 7, and 10, Sunday at 3; \$27.50-330. Saint Peter's Church,** 100 West 17th Street (492-5115).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! **Friday and Saturday at 8, Sunday at 3; \$15. At the National Black Theater,** 2033 Fifth Avenue (427-5615).

LOVE LETTERS—A. R. Gurney's two-character play with rotating stars reading love letters; directed by John Tillingier. **7:30 and 31, Julie Harris and Richard Kiley; 8/6, Ed Herrmann and Christine Lutz. \$20. Promenade Theater,** Broadway and 76th Street (580-1313).

MAMA, I WANT TO SING—Debra Hicks stars in this fine gospel musical, now in its sixth year, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of being a gospel singer. **Saturdays and Sundays at 8, Sunday at 2:30. Fifth Avenue at 104th Street (534-2904).**

A MOON FOR THE MISBEHAVING—A revival of Eugene O'Neill's funny and romantic sketch; directed by Harry Dean. With Stephen Michaels, Jim Mimeo, and Deloria Ruyke. **Wednesday-Saturday at 8, Sunday at 3; \$10; through 8/20. Second Studio for Actors,** 163 West 23rd Street, fourth floor (463-7050).

MUSEE—Dag Goggin's musical adventures of five motivated nuns who mount a talent show to raise money for what they consider a good cause. Featured in the cast are Jane Potter, Helen Baldassarre, Sarah Knapp, Marilyn Farina, and Julie J. Hafner. **Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; \$27.50, from 8/10. At the Douglas Baskins Theater,** 163 West 42nd Street (239-3231).

ONLY KIDDING—Jim Geaghan's comedy looks at the behind-the-scenes lives of stand-up comedians and their writers; directed by Larry Arrick. With Howard Spiegel, Larry Keith, Andy Hill Newman, Paul Provenza, Sam Zap. **Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$30. Westside Arts Theater (see above).**

OTHER PEOPLE'S MONEY—Kevin Conway stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted. It's about the efforts of a small New England community to protect itself

against acquisition by unscrupulous Wall Street takeover artists; directed by Gloria Muszio. Featured in the cast are Janet Zarihi, Lenka Peterson, Arch Johnson, and James Marquath. **Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7: \$30. At the Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE PEOPLE WHO COULD FLY—Conceived and directed by Joseph Hart, an ensemble of 13 performers offers a theater of dance and work, sketched out from India, Majorca, Haiti, Scotland, Japan, etc. **Tuesday through Saturday at 8, Wednesday, Friday and Saturday at 2; Sunday (9/3) at 3 and 7: 7/27 to 8/1, \$15. After that, all seats are \$25. South Street Theater,** 424 West 42nd Street (564-8038).

PERFECT CRIME—Warren Maun's eat-and-mouse duel between detective and a doctor; director: Jeffrey Hyatt. With Cathy Russell, Brian Dowd, David Worth, Lionel Chute, MacGregor King. **Tuesday-Saturday at 8, Sunday at 3 and 7, Saturday at 2; \$25. Harold Clurman,** 412 West 42nd (695-3401).

THE PIXIE LED—Christopher Harris's play, based loosely on Gogol's *Diary of a Madman* and *The Nose*, set in Victorian London, is about three people who create their own worlds and escape the stars of Peter Nichols's musical comedy, with music by Dennis King, based loosely on Nichols's real-life experiences in the British armed forces; directed by Ray Bickel. Also in the cast are Donna Murphy, Ross Bickel, Gregory Braza, Tom Matsusaka, Donald Burton, Jim Fyfe, and Edward Hirsch. **Tuesday through Saturday at 8, Wednesday, Thursday, and Sunday at 2; \$18 to \$29; 7/26 through 10/1. At the Roundabout Theater,** 100 East 17th Street (492-1883).

THE QUINTESSENTIAL IMAGE—Jane Chamber's comedy about how being lesbian can upset your mother but make you famous; directed by Peg Murray. The curtain-raiser, *In Her Own Words*, is a biography of the late Jane Chandler. **Tuesday through Saturday at 8, Sunday at 3:30, Saturday at 6 and 9, Sunday at 4 and 7:30; \$15. A Glines production at the Court-yard Theater,** 39 Grove Street (869-3530).

REPETITOIR ESPANOL—*La Noma*, Robert M. Cossa's tale of a family on the brink of financial ruin because of its grandmother's voracious appetite (from 7/29). *Gloria Gonzalez*, a comedy about a comedy about the Americanization of a Cuban family, and Gonzalez's *Padre Gomez y Santa Cecilia*, a comedy about a Puerto Rican priest and his attempt to save an upper westside Manhattan church and its congregation. All shows are in repertory through August. **Phone theater for specific times and dates. Friday and Saturday at 8, Sunday at 3 and 7; \$12 to \$18. At the Gramercy Arts Theater,** 138 East 27th Street (889-2850).

SHINMER—Author/performer John O'Keefe plays all parts in a story about a boy's flight to freedom from a Midwestern juvenile home. **Monday through Friday at 8, Saturday at 7 and 9:30, Sunday at 5 and 8; \$18 to \$22 (no performance on 7/28 and 7/29; no performance on 8/5 and 8/6; then the regular schedule resumes). Second Stage Theater,** Broadway at 76th Street (873-6103).

SONG OF SHERA—A musical with book and lyrics by Elmo Terry-Morgan, music and arrangements by Clarence LaVie, honoring great female vocalists (Bessie Smith, Sarah Vaughan, Billie Holiday, Lena Horne, and Dinah Washington). **Friday and Saturday at 8, Sunday at 3; \$15. National Black Theater,** 2033 Fifth Avenue (427-5615).

STEEL MAGNOLIAS—Now in its third year, Robert Harling's play tells about a number of society matrons who discuss and enjoy life as they are beautified at the beauty salon the same day each week; directed by Pamela Berlin. Featured in the cast are Rosemary Prince, Dorrie Joiner, Suzie Hunt, Cynthia Vance, Anna Minot, and Bette Henritze. **Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; \$30. At the same place. Steel Theater,** 121 Christopher Street (246-0102).

SOUL SURVIVOR—Anthony Bruno's comedy about the lively spirit of a departed lover of a young man, who, after 17 months of mourning, has just begun a new amatory relationship. **Jack Wanger, James Lamb,**

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THEATER

Stacy Shane are the stars; directed by Robert Stewart. Tuesday through Sunday at 8, Friday and Saturday at 10:15; \$17. At the **Sanford Meisner Theater**, 146 Eleventh Avenue (869-3530).

TAMARA—John Krizan's participatory adventure, directed by Richard Rose, replete with political intrigue and sexual unrest, is based on two days in the life of Polish artist Tamara de Lempicka. It takes place in a lavish Italian home, and lets the audience pursue any character it wishes throughout the fifteen rooms of the villa, on the sure to wear comfortable shoes. Monday, Tuesday, Wednesday at 8, Sunday at 3 and 7; \$100; Wednesday at 2, 6:40; Friday at 8, Saturday at 5, \$120; Saturday at 9, \$135. **Seventh Regiment Armory**, Park Avenue and 66th Street (288-8900).

TITUS ANDRONICUS—The second Free Shakespeare in the Park Festival features Donald Moffitt in the title role. Kate Mulgrew as Tamara, Keith David as Aaron, Pamela Ginn as Lavinia, and Don R. McNam as Saturninus; directed by Michael Magg. Every night at 8, except Monday, which is dark; 8/4 through 9/3. Free tickets are distributed, one per person, starting at 6:15 the day of the performance. **Delacorte Theater**, enter Central Park West at 81st Street, or at 79th Street and Fifth Avenue (598-7150).

VAMPIRE LESBIANS OF SOOHO—Howard Samuels and Dea Lawrence in Charles Busch's funny and imaginative play, following his *Sleeping Beauty* or *Come*, an equally funny and imaginative little play; directed by Kenneth Elliott. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24-\$28. **Provincetown**, 133 MacDougal Street (477-5048).

YOUNG BRIMBLE—William Gremmel's tragic-comedy about the host of a bon voyage party being given in celebration of his forthcoming suicide, directed by Richard Imundo. Featured in the cast are Wilbur Edwin Henry, Mick Zezima, E. B. Thomas, W. J. Patterson, and Jean Garver. Thursday and Saturday at 8, Sunday at 3; \$12 to \$15; through 7/30. At the **Casillo Cultural Theater**, 500 Greenwich Street (941-5800).

OFF-OFF BROADWAY

BLACK NAT KARMA—Don Rifkin's drama depicting a couple's attempt at reconciliation, eight years after a divorce; directed by Neile Weissman. Monday through Thursday at 7, Sunday at 3 and 7; through 8/5. **FREE!** **South Street Project at the Education Alliance**, 197 East Broadway (473-7584).

DOUBLE BILL—August Strindberg's *The Ghost Sonata* and Samuel Beckett's *Endgame* in more or less rotating repertoire (call theater for specifics). Wednesday through Saturday at 8; \$10; through 9/2. The Independent Theater Company production at the House of Candian Theater, 99 Stanton Street (353-3088).

DREAM GIRL—Elmer Rice's 1945 comedy about the romantic exploits of a female Walter Mitty; directed by Paul Murphy. Wednesday through Sunday at 8; through 8/6; \$7. At the **Medicine Show Theater**, 353 Broadway (341-9545).

IN LOVE—Matthew Okin's play about a college graduate who returns home to find the girl he loves has committed a heinous crime; directed by the author. Featured in the cast are Steve Sarao, Julie Corby, Amy Rosenfeld, Johannes Oppenung, Carol Lente, Craig Barrett, and Terrence Michael. Monday through Friday, 7/30 through 8/4, 7 through 11; \$5. An Adam Nicholas Production at **Tisch School of the Arts**, 7th floor theater, 721 Broadway (529-6344).

JUBAS—Robert Patrick's reexamination of events leading up to the Crucifixion of Jesus. Featured in the cast are Laurence Abo, Steve Coe, Carol Nelson, Edmond Ramage, Alfred Preisser, Kevin O'Halloran, and David Blackman. Tuesday through Sunday at 7:30, Sunday at 3; through 7/30; \$15. At the **Bouwerie Lane Theater**, 330 Bowery (393-9309).

LUCY'S LAPSES—A musical theater piece by Laura Harrington and Christopher Drobnay; directed by David Warren. It focuses on the beginning of a memory disorder of a vibrant mother of two and its effect on her family. Tuesday-Friday at 8, Saturday at 2 and 8, Sunday at 2 and 7; through 7/29 at 8; \$5. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

LIME—Israel Horowitz's contemporary classic about five people who want to be first in line, in its fourteenth year, with a brand-new cast, and directed by Anthony Patton. Phone for specifics; \$10. **13th Street Repertory Theater**, 50 West 13th Street (675-6677).

MEXICO—Troy Ruptash and Richard Masotti star in Mark Warren's comedy wherein two college students take to the road and discover new depths of feeling about hitchhiking. Directed by Stanley A. Warren (Mark's father), Tuesday through Sunday at 10:30 p.m., Saturday at 4; \$10; through 7/30. A Dramatic Risks production at the **Bouwerie Lane Theater**, 330 Bowery (353-1965).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's fantasy-comedy, directed by Chris Sanderson. 7/27 through 30 at 8; **FREE!** A **Planet** Theater production, outdoors, at the southwest corner of **Washington Square Park** (645-2763).

MOUNTAIN MOTHERS—Play by Alan Bailey and Linda Miles, chronicling the lives of several generations of Appalachian women. Sunday and Tuesday at 8, through 8/8; \$8. At the **Jen Hus Playhouse**, 351 East 74th Street (586-9253).

MRS. WARREN'S PROFESSION—GBS's melodrama about the clash between two strong-minded women: a mother who used an infamous profession to escape poverty, and her daughter, a career woman; directed by Susan Helen Karpman. Friday and Saturday at 8, Sunday at 3; \$10; through 8/27. **Westside Repertory**, 252 West 81st Street (874-7290).

N. Y. ATTACHMENTS AND ADDICTIONS—A series of episodic segments satirize Manhattan lifestyles, with a cast of six providing the mix; directed by A. M. Rayche. Thursday through Saturday at 8:30, 7/27 through 8/5; \$10. At the **Theater Studio**, 750 Eighth Avenue (397-3299).

ORIENT BREEZE—Donald Kruze's play takes place in a couple's Long Island vacation. An uninvited girl and another couple (who earn their living in porn flicks) visit; directed by Anthony Spina. Friday at 8, Saturday at 7 and 10; Sunday at 3; \$8; through 7/29. **Schreyer Theater**, 83 East Fourth Street (627-3731).

PLAY TO WIN—Michael David Gordon stars in a musical, by James De Jongh, Charles Cleveland, and Jimi Foster, about the great Jackie Robinson, telling about the struggles and ultimate triumph of the first black to break the color line in major league baseball. Monday, Tuesday, and Thursday, Friday at 11 a.m. and 1 p.m., Saturday and Sunday at 11 a.m.; through 8/13. **FREE!** At the **Brownstone Theater**, Broadway and 76th Street (737-5595).

A RADICAL MENU—A play, written and directed by Tim Kelleher, set in pre-revolutionary France where faith and reason are clashing with provocative results. Wednesday through Saturday at 8, through 7/29; \$8. **Colony Theater**, 152 West 71st Street (662-6193).

SPACE BITCH—A sci-fi rock musical by Michael Calderwood, directed by Michael Hillery, wherein Astronauts from another planet send a researcher to present day Earth. 8/17-20, 22 to 26, at 8:30; \$10. **Irish Arts Center**, 553 West 51st Street (924-0611).

THREE BY TENNESSEE—One-acters: *Hello From Bertha*, *This Property Is Condemned*, and *Talk to Me Like the Rain*. All three playlets are directed by Marion Belcher. Featured in both casts are Jane Sanders, Marc Romeo, Alexandra Rhodie, David Wright, and Jeanette Zary 7/25 through 28 at 8; Tuesday, Wednesday and Friday at 8; Thursday at 6:30 and 9; \$8. **Thater Company** production at the **Pellican Studio**, 750 Eighth Avenue (333-2558).

TOM STOPPARD DOUBLE BILL—"M" is for *Moon Among Other Things* and *Teeth*, both showing a humorous version of the serious side of life; directed by Fred Fromm. Wednesday-Saturday at 8; \$8; 7/26, Wednesday 9/2, **Prometheus**, 239 East Fifth Street (477-8689).

TONY N. TINA'S WEDDING—Attendance at a wedding at St. John's Church, 81 Christopher Street; then at a reception at 147 **Waverly Place**, for an Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Saturday and Sunday at 2; \$55 for wedding and reception (Saturday night \$60). (279-4200).

THE USERS WALITZ—Todd Alcott's play dealing with love, addiction, psychic warfare, directed by Varda Strickman. With Kathryn Chilton, Brian Hotaling, Paul McMahon. Thursday-Monday at 8; \$8; through 8/7. **Fumambules**, 167 Ludlow Street (420-1466).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. New York Magazine will be happy to advise you.

ART EXHIBITIONS

COMPILED BY EDITH NEHWALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERT SARGENT AUSTIN—Prints by this English artist (1895-1973) who was a student, and later a professor at the Royal College of Art; through 8/31. McCarron, 1014 Madison Ave. (772-1181).

LUCERO ISAAC—Satirical assemblages and collages by this artist who lives in Mexico City; through 7/29. Kerr, 16 E. 82nd St. (737-1132).

NORMAN ROCKWELL—Oil paintings, sketches, drawings, and watercolors from 1915-1972; through 7/29. Goffman, 18 E. 77th St. (744-5190).

CHRISTOPHER WILMARTH—Works on paper from the beginning of his career in 1963 up to his last drawings of 1987; through 7/29. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

EVARISTO GUERRA—Paintings of Andalusian landscapes by a Spanish artist; through 8/4. Llado, 43 W. 57th St. (838-9341).

FRANCES RYAN/JOHN HIMMELFAR—Paintings of suburban houses, barns, and rural landscapes/Paintings in which images emerge from dense fields of abstract marks. Through 7/31. Dintenfuss, 50 W. 57th St. (581-2268).

SoHo and TriBeCa

KERMIT ADLER—Watercolor still-life paintings; through 7/29. Ingber, 415 W. Broadway (226-2221).

CHARLES ANNOLDI—Recent monotypes from the Garner Tullis Workshop; through 8/11. Auchincloss, 558 Broadway (966-7753).

BRIAN BUCZAN—A memorial exhibition of works on paper; through 9/9. Harvey, 537 Broadway (925-7651).

LEO COPERS—Recent works that incorporate neon tubes and found objects; through 7/28. Shaiman, 560 Broadway (966-3666).

JOHN EBERSON—Drawings and photographs of theaters built in the twenties; through 7/28. Protech, 560 Broadway (966-5454).

MARK ERICSON—New paintings and constructions; through 8/4. Access, 465 W. Broadway (353-2080).

MAURO IORI—Monumental pastel drawings in a series titled "The Garden"; through 9/30. GuidArt, 379 W. Broadway (219-2244).

LESLIE L. NEUMANN—Mixed-media works on board; through 7/30. Katzen-Brown, 475 Broome St. (966-4469).

DAVID RABINOWITZ—One large installation composed of several massive wall sculptures with carved and feminated elements; through 7/29. Flynn, 113 Crosby St. (966-0426).

ROBERT RYMAN—New prints; through 8/25. Weber, 142 Greene St. (966-1115).

JUDE SCHWENDENWEIN—Recent large-scale drawings that explore popular culture, psychology, and dreams; through 7/28. Bromm, 90 W. Broadway (732-6196).

AMELIA TIERNEY/LEE CUNNINGHAM—Color photo-

graphs of isolated figures in amusement parks/Paintings, works on paper, and masks. Through 8/19. Dome, 578 Broadway (226-3068).

NEIL WATSON—New landscape paintings; through 8/5. Littlejohn-Smith, 133 Greene St. (430-6090).

Other

DAVID CERULLI—An installation of organically-shaped polychromed sculpture; through 7/30. Broadway Windows, Broadway and 10th St. (998-5751).

IGOR MITORAJ—Figurative sculptures in bronze, marble, and clay; through 7/29. New York Academy of Art, 419 Lafayette St. (505-5300).

NORMAN ROCKWELL—Paintings and drawings for covers of *The Saturday Evening Post*, *Look*, *Life*, *Ladies' Home Journal*, and other publications, by this illustrator who died in 1978; through 7/29. World Financial Center, 200 Liberty St. (945-2600).

GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd St. (517-3605). Works by Gagner, McCoubrey, Mollenkoff, Seaver, others; through 7/28.

FDUW—1018 Madison Ave. (772-7666). Paintings, drawings, and sculpture by Blake, Caulfield, Hopper, Kline, Modigliani, Nadelman, Rothenberg, others; through 8/25.

GAGOSIAN—980 Madison Ave. (744-2313). Paintings by Bizon, Johns, Kiefer, Marden, Ryman, Schnabel, Still, Twombly, others; through 8/31.

GRAHAM—1014 Madison Ave. (535-5767). Works by gallery artists; through 9/4.

KNOEDLER—19 E. 70th St. (794-0550). Works by David, Diebenkorn, Ferber, Goldberg, Gottlieb, Graves, Heiken, Hodgkin, Motherwell, Rauschenberg, Smith, Steir, Stella, Sultan, Walker; through 8/31.

SHEPHERD—21 E. 84th St. (861-4050). 19th-century paintings, drawings, and sculpture by Bouguereau, Delauney, Gerome, Klingner, Reiss, others; through 9/30.

SPANIERMAN—50 E. 78th St. (879-7085). American works on paper from 1850-1970, by Benson, Burchfield, Kuniyoshi, Moran, Vedder, others; through 7/28.

STUBBS—835 Madison Ave. (772-3120) and Woodard, 835 Madison Ave. "Garden Embellishments," with drawings, prints, books, and antique garden furnishings; through 8/4.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Atz, Botero, Chagall, Moore, Utrillo, others; through 8/31.

YORK—21 E. 65th St. (772-9155). A survey of American art from 1840-1950, with works by Dove, Frieske, Glackens, Pene du Bois, J. Stella, Sully, Wyant, others; through 9/2.

57th Street Area

DE HAGY—41 W. 57th St. (421-3780). Works by Bowman, Hannock, Hunter, Miller, Pfister, others; through 7/27.

DRAKE—50 W. 57th St. (582-5930). Abstract paintings by Barnard, Christensen, Frankenthaler, Noland, Resnick, others; through 7/29.

FISCHBACH—24 W. 57th St. (759-2345). Paintings by Brandt, Freilicher, Gordon, Wilson, others; through 8/19.

FRUNKIN/ADAMS—50 W. 57th St. (757-6655). Works

by Ambrose, Aprile, Arneson, Chin, Fay, Hepper, Hudson, Kennedy, Surls, Topp, Wells; through 8/15.

GOODMAN—24 W. 57th St. (977-7118). "A Sculpture Show," with works by Anselmo, Fábri, Horn, Oldenberg, Weiner, others; through 7/28.

HERSTAL—24 W. 57th St. (664-1379). Modern and contemporary sculpture, by Abakanowicz, Dubuffet, Fahlstrom, Lewitt, Matta, McCoy, Picasso, Stanekiewicz, others; through 9/30.

IBM—Madison Ave. at 56th St. (745-6100). "Discovering the Past: Highlights from the University Museum of Archeology and Anthropology, University of Pennsylvania"; "The Hyde Collection"; through 8/26.

KENT—41 E. 57th St. (980-9696). "Public Domain" with works by Adams, Arschwager, Burden, Haacke, Morris, Mulian, Silas, others; through 8/31.

KRAUSHAAR—724 Fifth Ave. (307-5730). Works by Demuth, Glackens, Hartley, Sloan, others; through 7/29.

MARLBOROUGH—40 W. 57th St. (541-4900). Works by Alexander, Anikha, Botero, Grooms, Katz, Rivers, Welliver; through 9/16.

PACE—32 E. 57th St. (421-3292). "Sculpture by Painters," with works by Condo, Dine, Dubuffet, Johns, Morley, Newman, Picasso, Schnabel, others; through 9/1.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). Children's paintings, drawings, prints, and sculpture from The Studio in a School Association; through 9/8.

ST. ETIENNE—24 W. 57th St. (245-6734). "Gallery St. Etienne: A History in Documents and Pictures," with documents by Altemberg, Einstein, Emperor Franz Josef, others, and paintings and drawings by Gerstl, Kollwitz, Kubin, Schiele, others; through 9/8.

SHEA & BEKER—20 W. 57th St. (974-8100). Invitational show of paintings, by Bisbee, Davidson, Ellis, Hammond, Margolis, Phillips, Rose, others; through 9/16.

ZABRISKIE—724 Fifth Ave. (307-7430). Sculpture by Bils, Vallia, Westerlund Roosen; through 8/18.

East Village

ILLUSTRATION—330 E. 11th St. (979-1014). "The Season Reviewed," with works by Barbour, Fraser, Greif, Mack, Russo, Smith, others; through 8/20.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). Works by Bainbridge, Chiarini, Dennis, Gormley, Pascali, Vedova; through 7/28.

ALAN—24 Lafayette St. (226-5145). Works by Briseno, Frigerio, Stand; through 8/5.

ALEXANDER—59 Wooster St. (925-4338). Paintings that incorporate landscape as a thematic device, by Bordo, Bosman, Chase, Jacquette, Nadin, Mangold, Winters; through 8/18.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Ault, Ballo, Faust, Hodgkin, Pruitt, Silverthorne, others; through 8/5.

BAER—270 Lafayette St. (431-4774). "Obscured," with works by Belcher, Bleckner, Carter, Eis, Muniz, Polke, Salle, Sherman, Simpson, Wasow, others; through 7/28.

BACHOWIAN—611 Broadway (995-5040). Works by Baehler, De Palma, Rios, Schuyff, others; through 7/29.

BAUM—588 Broadway (219-9854). Works by Berens,

Dubina, Jones, Lieberman, Schwartz, Simonian; through 8/30.

BRIDGEWATER/LUSTHER—529 Broadway (941-6355). Still lifes and landscapes by Cava, Harvey, Lucchesi, Savides, Sollar, Torok; through 7/29.

CENTER FOR BOOK ARTS—626 Broadway (460-9768). "Coast to Coast: A Women of Color National Artists' Book Project"; through 8/5.

CUTLER—593 Broadway (219-1577). Works by Apekar, Cvijanovic, Foulkes, Kearns, Tiller, Yoder, others; through 7/28.

DAVIS—568 Broadway (219-1444). Paintings and sculpture by Fendler, McKewen, Sutton, Travanti, Uchiyama; through 7/31.

DOLAN/MAXWELL—154 Wooster St. (353-1702). Works by Dass, Edelson, Freeland; through 7/28.

DONAHUE—560 Broadway (226-1111). "Climate '89," with works by Barke, Cyphers, Miller, Petri, others; through 7/29.

ESMAN—70 Greene St. (219-3044). "Climate '89," with works by Brosterman, Infante, Klutier, McFarlane, McKenna, Thir, Thir; through 8/31.

FENDRICK—568 Broadway (966-2820). Paintings of exotic places by Asad, Kozmon, Nien, Weber, Woodward, others; through 7/29.

FICTION/NOFICTION—21 Mercer St. (941-8611). Works by gallery and invited artists, including Barrette, Connor, Devine, Lerner, Masullo, Pondick, Salo, others; through 7/28.

FANKO FURNACE—112 Franklin St. (925-4671). "Literacy on the Table: Cultural Fluency and the Act of Reading," with works by Belshé/Prown, Bratton, Burgess, Drury, Govea, Gonzalez-Torres, Heap of Birds, others; through 8/26.

GORNEY—100 Greene St. (966-4480). Works by Fischer, Ladda, Nage, Otterson, Welling; through 7/28.

GREENBERG-WILSON—560 Broadway (966-2024). Works by gallery artists; through 7/29.

HANSON—51 W. Broadway (334-0041). Works by Arzbatsky, Batcheller, Mikami, Rosen, Sheppard, others; through 7/29.

HELLER—71 Greene St. (966-5948). Painted glass by Brito, Buchner, Jensen, Ruffner, others; through 8/19.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Confluences," with works by Cullen, Gode, Harnish, Rothschild, Ramey; through 8/6.

HORNMAN—429 W. Broadway (966-6676). "Summer Pleasures: Water," with works by Averbach, Brady, Eddy, Ferrer, Frey, Gonzalez, Gregory, Khalil, Rafail, Richards; through 7/29.

INGER—415 W. Broadway (226-2591). Works by Blaine, De Niro, Milder, Tabachnick; through 7/29.

KOURT-WINGATE—578 Broadway (966-5777). Works by Herold, Laub, Meuser, Smith, Steahle; through 7/29.

LENNON, WEINBERG—580 Broadway (941-0012). Works on paper by Chamberlain, Connolly, De Kooning, De Maria, Fishman, Lipksi, Marden, Mitchell, Morley, Westermann; through 8/11.

MARCUS—578 Broadway (226-3300). Works by Adams, Butler, Ess, Innerst, Tamey, Zwack, others; through 8/31.

METRO PICTURES—150 Greene St. (925-8335). Works by Kelley, Longo, Miller, Sherman, Simmons; through 7/29.

NOSEI—100 Prince St. (431-9253). Works by Brenner, Brooks, Gonzalez-Torres, Mirri, Mosset, Zwack, others, sales of which will be donated to organizations assisting the AIDS crisis; through 7/29.

PEARL—420 W. Broadway (966-5506). "New Talent," with works by Allen, Falick, McShaw, Shaw, Thompson; through 8/3.

PENINE HART—568 Broadway (334-3522). Works by Bocchino, Charles, Merrell, McGee, Umlauf, others; through 7/29.

PERLOW—568 Broadway (941-1220). Works by gallery artists; through 9/5.

PLUMB—81 Greene St. (219-2007). "Climate '89," with works by Beck, Bots, Flavin, Fowle, Hunt, Oppenheim, Ricard, Sweet, others; through 7/28.

RUBIN—155 Spring St. (226-2161). "Climate '89," with works by Boskovich, Bridgwood, Mentor, Milani, Phillips, others; through 7/29.

SHAPOLSKY—99 Spring St. (334-9755). Paintings and

sculpture from the 40s and 50s by Agostini, Boardman, Cherry, Ernst, Meneely, Thomas, others; through 9/30.

SZOKO—591 Broadway (219-3510). Prints by Antes, Christo, Fish, Grooms, Katz, Rauschenberg, Twombly, others; through 8/4.

THORP—103 Prince St. (431-6880). Recent works by Butterfield, Finnegan, Gornik, Kaplan, Laif, Santoro, others; through 7/28.

TOLL—146 Greene St. (431-1788). Abstract paintings by Consagra, Holliday, Spence, Storey, Traver; through 9/15.

WEBER—142 Greene St. (966-6115). Works by Antonaci, Buren, Fulton, Jetelova, Lewitt, Wallace & Donohue, Walther; through 8/25.

ZARRE—379 W. Broadway (431-3456). Abstract works by Barth, Crile, Xcron, Pereira, Thorne, von Wiegand, others; through 7/31.

Other

ART IN THE ANCHORAGE—Brooklyn Bridge Anchorage, Cadman Plaza West and Front St., Brooklyn (619-1955). Thu.-Sun. 12-6. Large-scale projects by Bingham, Dan, Lutz, Nizyo, Rowden, Tomaselli, Vida, Wada & Fox; through 8/13.

GLASS—315 Central Park West (787-4704). 19th and 20th-century Japanese woodblock prints and works by Dine, Jihong, Soyler, Weber, others; through 7/29.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Studio School Scholarship Show," with works by Becanes, Bloomstein, Eveno, Giordano, Guest, Jackiewicz, Levin, Podlask, Rieff, Solis; through 8/4.

WAVE HILL—675 W. 252nd St., Bronx (549-3200). daily 10-4:30, \$2 admission on weekends. "Sculpture in the Landscape: Jean Highstein at Wave Hill." "Green: Wall Drawings by Mike Glier"; through 10/8.

PHOTOGRAPHY

THOMAS FREDERICK ARNDT—Photographs from his series "Men in America"; through 8/4. Photofind, 138 Spring St. (334-0010).

BAUM—588 Broadway (219-9854). 20" x 24" Polaroids by faculty and students from the University of New Mexico; through 8/1.

BORDEN—560 Broadway (431-0166). Works by Barney, Dow, Everton, Levin, Moore, Mortenson, Pfahl, Schwab, Sutton, Winslow; through 7/28.

EDIE BRESLER—Photographs that depict an amalgam of faces, objects, painting, and collage; through 7/28. Pfister, 568 Broadway (226-2251).

BURDEN—20 E. 23rd St. (475-8790). "New Southern Photography: Between Myth and Reality," with works by Christenberry, Eggleston, Holcomb, Mann, Vaughan, others; through 7/29.

NATHAN FARB—Large-scale cibachrome photographs of the Adirondacks; through 7/29. Pyramid, 568 Broadway (431-3270).

MARTINE FRANCH—Black-and-white stills taken during performances of 1789 and 1793, the stage productions directed by Ariane Mnouchkine for the Theatre du Soleil, and a series of color portraits—of Jean Seymour, Klaus Maria Brandauer, and others—made during the shooting of *The Years of Enlightenment*; through 8/31. French Institute/Alliance Francaise, 52 E. 60th St. (355-6100).

NANCY HELLEBRAND/STEPHEN SHORE—Enlarged photographs of handwriting/Color landscape photographs taken in Texas and Scotland; through 8/30. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3 admission; students \$1.50; seniors \$1. "Culture Medium," with works by Calle, Charlesworth, Cummings, Froese, McCollum, Neuke; through 9/3.

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by Alessi, Brodsky, Cokas, Hackett, Neuhäuser, Taccanti, others; through 8/11.

LOWINSKY—584 Broadway (226-5440). 19th and 20th-century photographs; by Avedon, Hinge, Lane, Talbot, others; through 8/18.

NIXON HAWK—620 Fifth Ave. (586-3907). A retrospective of photographs that have appeared in *People*, by

Benson, Costa, Little, Sennet, Serling, others; through 8/5.

PARSONS—2 W. 13th St. (741-7572). "From Abbott to Zickel: A Celebration of 150 Years of Photography," with works by Abbott, Arbus, Barrett, Clergue, Kane, Newman, Papageorge, Smith, Tern, Wino; through 8/19.

PUCHON—36A Third Ave. (982-1811). "Women's Work," with photographs by Culver, Daly, Kreisher, Maloff, Van Hooven; through 8/9.

ROBERT F. SHEEHAN—Photographs of junkyards, low-income streets, vacant lots, and industrial sites, by this photographer who died in 1968; through 8/25. Wilkin, 415 W. Broadway (925-5510).

STALEY-WISE—177 Prince St. (777-1590). "In the Swim," with photographs from 1920 to 1989, by Dahl-Wolfe, Hoyningen-Huene, Newton, Turbeville, others; through 7/29.

TODD WATTS—Photographs based on the Brooklyn Bridge that were executed for the 1989 Brooklyn Academy of Music Portfolio; through 7/28. P.P.O.W., 532 Broadway (941-8642).

PERFORMANCE

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun" 7/27 at 8: "Objects of Desire," with Stuart Sherman, Anne Noice, Anne Lobst and Luce Sexton, Paul Zaloom, Danny Magnack. 118. 7/28, 29 at 8: "Oral Fixations," with Ann Mlynick, John O'Keefe, Michael Peppé, Tom Cayler. 3/20, 7/31, 8/1 at 8: Eric Bogosian's "In the Streets and Between the Sheets." \$25.

P.S. 122—150 First Ave. (477-5288). 7/27-30 at 9:30: David Cale. 8/1, 7/28-30, 8/3-6 at 9: "Salon De Mer" with Holly Krieger, Lisa Krieger, Karen Cramer, Kate Stafford, Carmelia Tropicana, Sharon Jane Smith. \$8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-0047). Wed.-Sun. 10 a.m.-5 p.m. Tue. 10 a.m.-5:30 p.m. and students \$1.50. (Free Tue. 5-8). Through 8/20: "George Nakashima: Full Circle." Through 9/24: "A Rain of Talent: Umbrella Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10 a.m.-9 p.m. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9 p.m. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering 10,000 years from Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Hall of South American Peoples... Through 8/27: "Madagascar: Island of the Ancestors." Through 8/30: "The Nature of New York City: Photographs by the Sierra Club." 7/28-10/29: "Palms and Pomegranates: Traditional Dress of Saudi Arabia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 p.m., Sun. noon-5 p.m. Closed Mon. \$2, students and seniors \$1. Through 9/3: "Yi Dynasty Korean Porcelains." Through 9/3: "Selections from the Art and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30 p.m., Sun. 11 a.m.-4:30 p.m. \$1.50, students and seniors \$1. Through 9/10: "Red Grooms: The Graphic Work, 1957-1985." "Hot Spots: Curator's Choice IV." "Francia: Recent Work." Through 7/30: "Art in the Margins." "Alfred J. Jaz: Grand Lobby Installation." "Mierle Laderman Ukeles: Recycle Works."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5 p.m., Sat.-Sun. 10 a.m.-5 p.m. Donation \$3; students \$1.50; seniors \$1. Egyptian Galleries... Period Rooms... Reinstallation of Himalayan and Southeast Asian Arts... Through 8/21: "African Art and Leadership." Through 9/4: "Alfred Jaz: Grand Lobby Installation." Through 9/4: "Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors." Through 9/18: "Andrew Wyeth: The Helga Pictures." Through 10/2: "Recent Acquisitions: Photography from the Collection." Through 10/2: "Black Pearlstein: Three of the Sphinx." 7/28-10/30: "Yoko-

hama-E Prints."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5, \$2.50; students and seniors \$1.50. Through 8/20: "Wild Spirits Strong Medicine: African Art and the Wilderness."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5, \$3; seniors and students \$1.50; free Tue. After 5. Through 10/1: "Polished Perfection: Turned-Wood Bowls."

FRANCAIS TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10 a.m.-4, \$2.50; students and seniors \$1; free Thurs. Through 8/16: "Where History Lives: Historic Homes in New York City Parks."

FRICK COLLECTION—I E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6, \$3; students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-6:45, \$4.50; students and seniors \$2.50; free Tue. 5-7:45. Through 9/3: "Selections from the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 52nd St. (860-1888). Sun. 11 a.m.-6, Mon.-Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4.50, seniors and students \$2.50. Through 10/19: "From Seder to Stella: The Art of Passover in the Collections of the Jewish Museum." Through 8/6: "The Fall by Ian Aberbach." Through 8/6: "In the Shadow of Conflict: Israeli Art, 1980-1989." Through 8/14: "Memories of Alsace: Folk Art and Jewish Tradition." Through 12/90: "Exodus and Exile: 2,000 Years in Ancient Israel."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden. . . The Arts of Japan. . . The Hecht Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts. . . Boscotracce: Wall Paintings from Ancient Rome. . . Louis XIV Bedroom and Adjoining Entrance Gallery. . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts. . . André Mertens Galleries for Musical Instruments. . . 20th-Century Design and Architecture Gallery. . . Islands and Ancestors. . . Henry R. Luce Center for the Study of American Art. . . Through 7/30: "A Musical Offering: An Exhibition Celebrating the Centennial of the Collection of Musical Instruments." Through 8/27: "Mountains of the Mind: Nature and Self in Later Chinese Landscape Painting, Part I." Through 7/30: "Islamic Art in Reserve: Unfamiliar Works from the Permanent Collection." Through 10/1: "Majolica." Through 9/3: "Apropos Aprons." Through 9/10: "The Fred and Rita Richman Collection of Southeast Asian Tribal Art." Through 10/8: "Invention and Continuity in Contemporary Photographs." Through 9/12: "Samaras on Paper." Through 9/10: "Drawings, Prints, and Photographs: A Selection." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0088). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 8/20: "Words of Blood, Images of Fire: The French Revolution."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 9/3: "Believing/Ver Para Creer." Through 9/3: "Works and Acquisitions from the Permanent Collection."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 9/17: "Stitched from the Soul: Slave Quilts from the Antebellum South."

MUSEUM OF MODERN ART—11 W. 53rd St. (786-9400). Daily 11 a.m.-6. Closed Wed. \$6; students \$3.50; seniors \$2. Thu. 5-9 p.m. with wine. Through 8/22: "A New Home for MoMA." Through 8/22: "Christopher Wilmarth." Through 8/20: "Helen Frankenthaler: A Paintings Retrospective." Through 8/22: "Recent Photographs from California." Through 8/15: "Projects: Elizabeth Diller-Ricardo Scifidio."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at

103rd St. (534-1672). Tue.-Sat. 10 a.m.-5, Sun. 1-5. Free. Through 10/22: "Celebrating George." Through 8/13: "Calvert Vaux, Architect and Planner." Through 8/6: "Sports Feelings." Through 4/22/90: "Family Treasures: Toys and Their Tales."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 9/3: "Nature Transcribed: The Landscapes and Still Lifes of David Johnson (1827-1908)." Through 9/3: "Country Paths and City Sidewalks: The Art of J.G. Brown."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sun. 10 a.m.-5, \$2; children \$1. Through 8/20: "Revisiting the New York World's Fair of 1939." Through 7/30: "George Washington in New York." Through 7/30: "Treasures from the Permanent Collection."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 9/2: "Nature's Mirror: 200 Years of Botanical Illustration." Through 11/1: "The Last Fair on Earth: The New York World's Fair, 1939/1940." Through Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630). Through 8/5: "Biblical V: Design Exposition." Through 9/9: "Sketches of the Great Music Makers by Leonard Rosen." Through 10/7: "Photographs of England's Glynede-borne Festival by Ira Nowinski." Through 9/16: "Notes of a Pianist: The Great Gottschalk Collection at The New York Public Library." Schomburg Center, 515 Lenox Ave. at 135th St. (862-4000). Through 9/24: "Hansen's Harlem: Photographs by Austin Hansen from 1940-1980." Through 9/24: "Mississippi Freedom Summer."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. Contribution suggested. A collection of over 350 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 8/13: "Lafayette: Hero of Two Worlds: The Art and Pageantry of His Farewell Tour of America, 1824-25." Through 8/6: "Black-and-White: Photographs of Conny Island by John Murphy." Through 8/6: "Photographs by Fred W. McDarragh: Greenwich Village, the Fifties and Sixties."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6, \$2; children and seniors \$1; free for seniors on Wed. Through 9/24: "Constructed Images: New Photography." Through 9/24: "Hughie Lee-Smith: Retrospective Exhibition."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6, \$4; seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II." . . . "Calder's Circus." Through 10/15: "Fifteen Years of Acquisitions." Through 11/5: "Edward Hopper: Selections from the Permanent Collection." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/9: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 9/12: "The Desire of the Museum."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale in September. Christie's East—219 E. 67th St. (606-4000). Next sale in September.

DOYLE—175 E. 87th St. (427-2730). 7/26 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view from 7/22.

SOtheby's—York Ave., at 72nd St. (606-7000). 7/27 at 10:15 a.m. and 2: "Sotheby's Arcade Auction of Furniture and Decorations." On view from 7/21.

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Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (878-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).
Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).
Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).
Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).
92nd St. Y, on Lexington Ave. (996-1100).
Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).
Symphony Space, Broadway at 95th St. (864-5400).
Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Also inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 26

MOSTLY MOZART—Festival Orchestra, David Zinman conductor; violinist Vladimir Spivakov, pianist Maria Joao Pires. Haydn's Symphony No. 87; Mozart's Piano Concerto No. 17 in G, K. 453, and Violin Concerto No. 2, K. 211; Haydn's Symphony No. 88. Avery Fisher Hall at 8. \$9-\$118.50. Pre-concert recital at 7. Note: same program Tue. 7/25.
GREEN EYES, DEEP PURPLE AND ST. LOUIS BLUES—"Jazz in July." 92nd Street Y at 8. Sold out.
SERIOUS FUN!—"Melange a Trois": "Original musical visions for serious music of the nineties," by Scott Johnson, Anthony Davis, and Lucia Hwang; guest artist, David Hwang. Alice Tully Hall at 8.
ORCHESTRA OF ST. LUKE'S—"Viva Vivaldi!" Program of Vivaldi concert for a variety of instruments with orchestra. World Financial Center Winter Garden, Battery Park City, Hudson River and West St. Liberty and Vesey Sts. (945-0958), at 12:15. Free.
NEW YORK HARP DUO—Federal Hall, 26 Wall St. at 12:30. Free.
VIRGINIA GUTIERREZ, soprano. Songs of Barber, Bernstein, Schubert, Rodgers and Hammerstein. Juilliard student concert, IBM Garden Plaza, Madison Ave. and 57th St. at 12:30. Free.
APOLLON MUSAGETTES—Music for woodwinds. McGraw-Hill Park, west of Sixth Ave. between 48th and 49th Sts., at 12:30. Free.
JEANNE MARQUAIS, soprano. N.Y. Public Library, Jefferson Market Branch, Sixth Ave. and 10th St. at 6:30. Free.
MUSIC FROM CHINA—Classical, folk, and modern Chinese music on traditional instruments. N.Y. Public Library, New Amsterdam branch, 9 Murray St., at

5:30. Free.
BOBBI KUMPHREY/CLYDE CRINER—Jazz. Austin J. Tobin Plaza, World Trade Center, at noon. Free.
TERRY JENDURE, vocalist, violinist, composer. "Women in Jazz." One Chase Manhattan Plaza, Nassau at Liberty Sts., at 12:15. Free.
JULIUS GROSSMAN ORCHESTRA, with mezzo-soprano Lori-Carl Brown. Music by Donizetti, Prokofiev, Mozart, Beethoven. Asser Levy/Seaside Park bandshell, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free. If rain, U.S. 303, 501 West Ave.
SEUFFERT BAND, George F. Seuffert conductor. Cunningham Park, Queens, at 8. Free.
DIXIELAND RHYTHM BOYS/DOC RUSSELL, guitarist. Pierrepont St. Playground, at Brooklyn Heights Promenade, at 7:30. Free.

Thursday, July 27

MOSTLY MOZART—Violinist Vladimir Spivakov, pianist Maria Joao Pires, violist Paul Neubauer, flutist Flavia Robinson, cellist Yuli Turovsky. Mozart's Violin Sonata K. 379, Duo in G for Violin and Viola, K. 423; Flute Quartet in D, K. 285; Piano Quartet in G, K. 478. Avery Fisher Hall at 8. \$9-\$118.50. Pre-concert recital at 7.
HOWARD JONES, with Midge Ure. Radio City Music Hall at 8. \$22.50.
IVORY SUMMIT III—"Jazz in July": "Let's Hear It From the Pi-ano Players." Bill Charlpat, Dick Hyman, Roger Kellaway, Michel Hinton, Burch Miles. 92nd Street Y at 8. \$20, \$22.
FLAMENCO NIGHT—Guitarrists Brook Zern, Basilio Georges, Aurora Reyes. Studio Cue, Inc., 250 W. 54th St. (757-3255), at 7:30. \$10.
SERIOUS FUN!—See Art Listings "Performances."
DAVID LOUCKY, trombonist/MITCHELL VINES, pianist. Music of Serocki, Berio, Casterede, Pryor. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.
RAY RIVERA AND HIS COTTON CLUB BAND—Sounds from the swing era. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.
CABARET, with Cynthia Scott. Music by Berlin, Porter, Kern, the Gershwins. Exton Summer Garden, west of Sixth Ave., between 49th and 50th Sts., at 12:30.
BRENDA FELICIANO—Latin jazz. "Women in Jazz." One Chase Manhattan Plaza, Nassau at Liberty Sts., at 12:15. Free.
NEW YORK PHILHARMONIC, Hugh Wolff conductor. "Party Scene" from Berlioz's *Romeo and Juliet*; "Balcony Scene" and "Death of Tybalt" from Prokofiev's *Romeo and Juliet*; Dvorak's Symphony No. 6. Crocheron Park, Queens, at 8. Free.

BARGAIN MUSIC—Violinists Krista Bennion Feeney, Robert Rinehart; violist Maria Lambros, cellist. Beethoven's String Quartet Op. 18, No. 2; Weber's "Slow Movement" for String Quartet, Op. 5; Smetana's String Quartet in e, "From My Life." Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.
BEATLEMANIA—Midwood Field, Ave. K at E. 16th St., Brooklyn, at 7:30. Free. If rain, at Brooklyn College Whitman Auditorium.
SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7:30. Free.
JULIUS GROSSMAN ORCHESTRA—See 7/26. Tonight at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.
CONCRETE APPLE, with reminiscences of The Beatles' *STRIPE OF PEARLS*—Women's trio with nostalgic sounds. John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free.

UKULELE LADY/IRILEY NEWMAN COMBO—Seth Low Park, Bay Pkwy. and W. 12th St., Brooklyn, at 7. Free.

Friday, July 28

MOSTLY MOZART—Festival Orchestra, Peter Maag conductor; cellist Janos Starker, pianist Stephen Hough. Mendelssohn's Overture *Die schone Melusine*, Op. 20; Mozart's Piano Concerto No. 21, K. 467; Haydn's "Adagio Cantabile from Symphony No. 13; Janon's Cello Concerto in D; Haydn's Symphony No. 103, "Drum Roll." Avery Fisher Hall at 8. \$9-\$118.50. Pre-concert recital at 7.
SERIOUS FUN!—See Art Listings "Performances."
SUMMERGARDEN—Paul Zukofsky conducts Juilliard musicians. Schoenberg's *Pierrot Lunaire* and Walton's *Faule*. Museum of Modern Art Abby Aldrich Rockefeller Sculpture Garden, at 7:30. Entrance at 14 W. 54th St., garden open 6-10:30. Free.
CENTRAL PARK SUMMERSTAGE—Amiri Bakara and the David Murray Trio. "Poetics as sound philosophy." Naumburg Bandshell, mid-park at 72nd St., at 8:30. Free.
WOMEN OF THE CALABASH—African-Caribbean roots of jazz, blues, gospel. "Women in Jazz." One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.
NOTEWORTHY SAX QUARTET—WPIX Plaza, Second Ave. and 42nd St., at 12:30. Free.
FIONA DOWNETY, GERALDINE McNAMARA, CHRISTY O'CONNOR—Traditional Irish music for flute, fiddle, guitar, and vocals. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. \$5.
DAVID GRAVELL, singer-songwriter. Centerfold Coffeehouse, 263 W. 86th (866-4454), at 8. \$6.
MUSICRUISE—Guitarist-vocalist Buddy Guy and singer-harpist Junior Wells. Hudson River Dayliner, sailing from Pier 81, Twelfth Ave. and 41st St., 9-11:30 p.m. (boarding at 8). \$22.50, in advance \$20 (307-7171).
NEW YORK PHILHARMONIC—See 7/27. Tonight, at Van Cortland Park, Bronx, with fireworks.
CELEBRATE BROOKLYN—See Dance, below.
JULIUS GROSSMAN ORCHESTRA, with violinist Barry Feinclair. Music by Brahms and Mendelssohn. Kissena Park, Oak Ave. and 164th St., Flushing, at 8. If rain, at P.S. 107, 45th Ave. and 167th St. Free.
SEUFFERT BAND, George F. Seuffert conductor. St. Albans Park, South Jamaica, Queens, at 7:30. Free.

Saturday, July 29

MOSTLY MOZART—See 7/28.
SERIOUS FUN!—See Art Listings "Performances."
GOD'S CREATION—A gospel musical by William Hardy Jr. Symphony Space at 1:30 and 5:30. \$18, \$23.
SUMMERGARDEN—See 7/28.
A SALUTE TO HARLEM—Harlem-on-the-Hudson. W. 125th St. Pier, at 7. Free.
JAZZ ORCHESTRA—Summerjazz at South Street Seaport, Pier 16, Fulton St. and the East River, at 8. Free. Take a chair or blanket.
RIVERSIDE PARK ARTS FESTIVAL—New York Strings, a quartet, with bass and guitar, in jazz classics. W. 79th St. Rotunda, near the Boat Basin, at 6. Free. Rain date 7/30 at 6. See also Dance, below.
MUSICA TRADICIONAL '89—Series of Latino music-and-dance programs. Today, Conjunto Melodia Tropical. Tompkins Square Park, E. 7th St. between Aves. A and B, at 3. Free.

CENTRAL PARK SUMMERSTAGE—Rocky Dopsie/Loup Garou. Zydeco sounds. Naumburg Bandshell on the Mall, 72nd St. mid-park, at 3. Free.

KAREN KUSHNER, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

AN EVENING WITH ALO GUTHRIE—Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. \$15; in advance, \$12.

NATIONAL CHORALE, Martin Josman conductor. "Bernstein and Sondheim: Words and Music." Seuffert Bandshell, Forest Park Music Grove, Woodhaven, Queens, at 7:30. Free.

CELEBRATE BROOKLYN—See Dance, below.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

GOLDMAN MEMORIAL BAND—Asser Levy/Seaside Park, Ocean Pkwy., at Seabreeze Ave., Brooklyn, at 8. Free.

WILSON SCREAM COMBO, percussion and other sounds. **STRING OF PEARLS**, women's trio, with nostalgic songs. Canarsie Pier, foot of Rockaway Pkwy., at Belt Pkwy., Overpass, Brooklyn, at 12:30. Free.

DEJAMP, with Julie Pagan and group; swing and jazz. Jimmerson Houses, Circle Park, Hegeman St. between Bristol St. and Rockaway Ave., at 5. Free.

Sunday, July 30

MOSTLY MOZART—"Brass Spectacular." The Canadian Brass, joined by the principal brass players of the New York Philharmonic. Music of Purcell, Mozart, Handel, Bach, Gabrieli, Albinoni. Avery Fisher Hall at 7:30. \$13-\$25.

CENTRAL PARK SUMMERSTAGE—Toots and the Maytals. Naumburg Bandshell, the Mall, 72nd St. mid-park, at 3. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Ivan Rolle and Friends; offering. At 7: Joe Fonda Quartet; 55. Lexington Ave. and 54th St. (935-2200).

THE SINGERS FORUM—A Kurt Weill retrospective, Edward J. Farley director. 137 Fifth Ave. at 20th St. (254-7170), at 4. Free.

A SALUTE TO HARLEM—W. 125th St. Pier at 7. Free.

RIVERSIDE PARK ARTS FESTIVAL—Claudio Roditi Quintet. Music from Brazil. Riverside Park, W. 79th St. Rotunda, near the Boat Basin, at 4. Free.

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free. This is Mr. Lawson's final Sunday recital, prior to his retirement. He will play his farewell recital, 8/1 at 6:30.

BRONX ARTS ENSEMBLE, Edward Brewer conductor-harpisichordist, violinist Chin Kim, flutist Mary Landolfi, trumpeters Lorraine Cohen, Lawrence Moses. Stradella's Sonata for Trumpet and Strings; Vivaldi's Concerto in C for Two Trumpets; Bach's Brandenburg Concerto No. 5. Rockwood Drive Circle, Van Cortlandt Park, Bronx, at 2; if rain, Church of the Mediator, Kingsbridge Ave. and W. 231st St. Program also at 4. Keating Hall, Fordham University, Bronx Rose Hill Campus. Free (\$49-1899).

JAZZ AT THE BROOKLYN MUSEUM—Saxophonist James Moody. Freds Schiff Warburg Memorial Sculpture Garden, 200 Eastern Pkwy. (718-638-5000), at 3. If rain, Mon. at 3. Free with museum admission.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Summer Pops series: "Trumpets Galore!" trumpeters Jack Hyatt, Joseph Greco. Music of Valodi, Albinoni, Rossini, Mussorgsky, Loewe, Sousa, others. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx, at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Seuffert Bandshell, Queens, at 3. Free.

BARGEMUSE—See 7/27. Today at 4.

CELEBRATE BROOKLYN—See Dance, below.

ON THE LAM STREET BAND—Dixieland. Kings Plaza Shopping Center, indoors at the mall, Flatbush Ave. and Ave. U, Brooklyn, at 12:30. Free.

Monday, July 31

MOSTLY MOZART—Takes String Quartet, with clarinetist Richard Stoltzman, pianist Vladimir Feltsman. Mozart's Quartet No. 19, K. 465 "Dissonant"; Beethoven's Piano Quartet Op. 16. Mozart's Clarinet Quintet in A. K. 581. Avery Fisher Hall at 8.

\$9-\$18.50. Pre-concert recital at 7.

NEW YORK PHILHARMONIC IN THE PARKS—See 7/27. Tonight at the Great Lawn, Central Park, at 8, with no fireworks.

CONCERTO CALIENTE—Concerti for recorder and instruments by Sammartini, Vivaldi, Telemann. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SON DE LA LOMA—Cuban music. 55 Water St. Plaza at 12:15. Free.

MUSIC FROM CHINA—Traditional, regional, and classical music on traditional instruments. N. Y. Public Library, Seward Park branch, 192 E. Broadway, at 6:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Open readings of choral masterworks, Elizabeth Rodgers and Marcia Blackstone accompanists. Finale for the summer: Clara Longstrech conducts the Bach *Magnificat*, and Cantatas Nos. 4 and 140. Church of St. Luke in the Fields, 487 Hudson St. near Christopher St. (718-499-6313), at 7:30. \$6; seniors, \$3.

GOSPEL NIGHT—Martin Luther King, Jr. Concert Series with Take 6, BeBe and CeCe Winans, the Reverend Timothy Wright and the Concert Choir. Wengert Field, Winthrop St. near Kingston Ave., Brooklyn, at 7:30. Take a chair. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/28. Tonight at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free.

Tuesday, August 1

MOSTLY MOZART—Festival Orchestra. Edo de Waart conductor; pianist Joseph Kalichstein, violinist Jaime Laredo, cellist Sharon Robinson, trumpeter Haima Hardenberger. Overture to Mozart's *Don Giovanni*; Beethoven's Triple Concerto in C; Haydn's Trumpet Concerto; Mozart's Symphony No. 35, "Haffner." Avery Fisher Hall at 8. \$9-\$18.50. Pre-concert recital at 7. Concert repeated Wed., 8/2.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Tali Mackell conductor; saxophonist Paul Cohen. Ibert's *Divertissement*; Second Movement of Creston's Concerto for Saxophone; Villa-Lobos's Fantasia for Saxophone and Chamber Orchestra; Haydn's Symphony No. 82, "The Bear." Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. If rain, Cooper Union's Great Hall, Fourth Ave. and 7th St.

APRIL CHAPMAN, soprano recorder; **ANDREW DOLO-TOWSKY**, Baroque flute. Music by Telemann, Morley, Walker, Joplin. 26 Federal Plaza, between Chambers and Worth Sts., at 12:30. Free.

JAMES R. LAWSON, carillonneur. Mr. Lawson's farewell recital, marking his retirement. Music by Lawson, Marriott, Lefering, Luening, Hart. Riverside Church, the Drive at 122nd St., at 6:30. Free.

J. DAVID HART, organist. Music of Liszt, Mozart, Mussel, Alain, Dutilleul. Riverside Church, the Drive at 122nd St. (252-5900), at 7. 8:30.

ERIKA VAN WYKE, mezzo-soprano; **MARTIN HENNESSY**, pianist. Songs by Dvorak, Brahms, Schumann, Faure, Menotti, Britten, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

KENNEY DEVERN—Traditional jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

WEST SIDE BRASS QUINTET—Classical music. Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

BETHUNE BIG BAND—Exxon Park, west of Sixth Ave., between 49th and 50th Sts., at 12:30. Free.

IQUA COLSON—Women in Jazz. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Annual season of open readings. CAMI Hall, 165 W. 57th St., at 7:30. \$6 at the door (724-6633). Tonight: Peter Bagley conducts Bach's B-Minor Mass.

NEW YORK PHILHARMONIC—See 7/27. Tonight, Prospect Park, Brooklyn, with fireworks.

NATIONAL CHORALE, Martin Josman conductor. "S Wonderful," S'Gershin. Co-Op City, Bronx, at 7:30. Free.

THE REVELATIONS/PATRICIA COSTA AND PRIMITIVE—Bensonhurst Park, Crosey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free.

STAFF/LITTLE MIKE AND THE TORNADOS—Marine Park, Fillmore Ave. and Marine Pkwy., Brooklyn, at 7:30.

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MUSIC & DANCE

Some Nearby Music Festivals

CARAMOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035), 7/27 at 4:15, in the Caramor Music Festival: St. Luke's Chamber Ensemble, Weber's Quintet in B-flat for Clarinet and Strings; Rossini's Duo for Cello and Bass; Mozart's Divertimento No. 2 for Two Horns and Strings, K. 247, \$10. . . 7/28 at 9, in the Caramor Courtyard: Pianist Lydia Artyomiw. Works of Scarlatti, Schumann, Beethoven, \$20, with a picnic, \$40. . . 7/29 at 8:30, in the Venable Theater: Orchestra of St. Luke's, John Nelson conductor, soprano Kathleen Baxle. Mozart's *Notturno* Serenade, K. 269; Mozart's *Exsultate, jubilate*; selections from Bach cantatas; Haydn's Symphony No. 83, "Le Poule," \$10, \$18.50. . . 7/30 at 5:30: soprano Shirley Verrett, pianist Warren George, Wilson, Music by Schumann, Nim, Diamond, Barber, Verdi, \$20.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), 7/29 at 8: Judy Collins in concert. Tent, \$17.50, \$20; lawn, \$10. 8/5: Preservation Hall Jazz Band.

HUNTINGTON SUMMER ARTS FESTIVAL—Summerspace '89, Hecksher Park, L.I. All events are free. 7/25 at 8:30: Clem DeRosa Orchestra, Michael Richardson and Clem, DeRosa conductors; Gerry Mulligan and the vocal jazz quartet Swing Syndicate tribute to DeRosa on his retirement. 7/26 at 8:30: Huntington Community Band, Robert Domenetti, Robert Krueger conductors; season finale includes a sing-along. 7/27 at 7:30: Range of Motion, member group of the L.I. Coalition for Disabled Musicians, with some original and other pop music. 7/27 at 8:30, in Northport: Northport Community Band, season finale; Robert Krueger, Curtis Acker conductors, along with the Northport canon, in the 1812 Overture. 7/29 at 8:30: *Man of La Mancha*, staged version by Plaza Theatrical productions. 7/30 at 8:30: Contemporary Ballet Company, including the premiere of *A Classical Bouquet*. 8/1 at 8:30: New York Voices, a jazz vocal group.

MINEWASKA CHAMBER MUSIC SOCIETY—Chelsea Mansion, E. Norwich, L.I. (516-735-7596). Next concert, 8/5 at 8, 8/6 at 5: "Chamber Music Masterworks," by Schubert, Mozart, Faure, \$8; students, seniors \$6.

RUTERS SUMMERFEST 1989—State U., New Brunswick, N.J. (201-922-7511), 8/25 at 8: St. Luke's Chamber Ensemble, with pianist Ilana Vered, Brahms's Piano Quintet; Roussel's Trio for Flute, Viola, and Cello; Ravel's String Quartet. \$18. . . 7/26 at 8: Pianists Claude Frank, Lilian Kallir, in music for four hands, music by Mozart, others, \$18. . . 7/27 at 8: Program from the Newport Music Festival; \$12. . . 7/28 at 8: Robert Sherman hosts "An American Sampler," a theatrical collage of three centuries of American music; \$18. . . 7/29 at 1: Pianists Karl Ulrich Schnabel and Joan Rowland in four-hand music by Mendelssohn, Dvorak, Krenek, Schubert, Mozart, Brahms; \$15. . . 7/29 at 8: The Brunswick Orchestra, Robert Kapilow conductor, in a concerto concert, \$12.

SHORE FESTIVAL OF CLASSICS—Ocean Grove Camp Meeting, Ocean Grove, N.J. (201-775-0035), 7/26 at 2:30, Community Room: Chamber music. Free. . . 7/27 at 8, Great Auditorium: Pro Arte Chorale, Bart Folse conductor, James D. Wagoner guest composer. Choral, organ, and string-quartet music, \$7. . . 7/31 at 3: "Tea and Symphony," a high tea with flute-and-harp music; take along a cup and a spoon. Free. . . 7/31 at 8: New Jersey Symphony Chamber Orchestra, Thomas Sanderling conductor; violinist Eugene Ford; Richard Nanes guest composer. Brahms, Schubert, Mozart, Nanes, \$7.

SUMMERFEST—SUNY at Purchase, N.Y. (914-253-6730). The Mozart-da Ponte trilogy continues through 8/4. Phone for availability, 8/5, 6: The Beethoven Experience, a weekend exploration of the Ninth Symphony, with Roger Norrington, the London Classical Players, fortepianist Melvyn Tan, soloists, and chorus. \$74, \$112 includes everything.

VANDERBILT MUSEUM—Centerport, L.I. (516-262-7880). Music Players of New York. Next concert, 8/5: "The Small Ensemble—Haydn, Mozart, Brahms, \$12.50.

WATERLOO MUSIC FESTIVAL—Waterloo Village, N.J. (201-347-0900). Final orchestral concert, 7/29 at 8:30: Festival Orchestra, Gerard Schwarz conductor; vio-

linist Leila Josefowicz. Piston's Symphony No. 6; Coma's Violin Concerto in e; Tchaikovsky's Symphony No. 1. "Winter Dreams." Tent, \$18; lawn, \$10; includes Village admission.

WESTURY MUSIC FAIR—960 Brush Hollow Rd., Westbury, L.I. (516-333-0533). Information unavailable at press time. Phone for this week's lineup.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/19. Tickets, \$6-\$47. Note: Superlatives are used for all operas not in English. 7/25 at 8: Bizer's *Carmen*, France conducting; White, Cusack, Absalom, Shaw. 7/26 at 8: Mozart's *Dawn Giovanni*, Commission conducting; Hollace, Ginsberg, Mills, Check, Garrison, Opalach, Peterson, Storojev. 7/27 at 8: Lehar's *The Merry Widow* (in English), Fallo conducting; Cummings, Bunnell, Otey, Thomsen. 7/28 at 8: Mozart's *Die Zauberflöte*, Bergeson conducting; Hynes, Carter, MacNeil, Dickson, Godshall. 7/29 at 8: Verdi's *Rigoluto*, Bergeson conducting; O'Flynn, Marcone, Elvira, Hanfield, Peterson. 7/29 at 8: Gilbert and Sullivan's *The Mikado*, Howard conducting; Saffer, Shaull, R. McKee, Kelly, Billings, Pacher, J. McKee. No performances 7/30, 8/1 at 8: *The Merry Widow*; same as 7/29.

Other

LIGHT OPERA OF MANHATTAN—See Theater, Off Broadway. Give My Regards to Broadway. Light Opera of Manhattan, at Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed. and Thur., \$17.50; weekends \$20; students and seniors \$12 at all performances.

DANCE

London Festival Ballet

METROPOLITAN OPERA HOUSE—7/25-8/5. Tickets, \$15-\$75. 7/25 at 7, 7/26, 27 at 8, 7/29 at 2: *Romeo and Juliet*. 7/28, 31, 8/1, 2, 4, 8: *Land; Anastasia; Enders*. 8/3, 4, 8, 8/5 at 8, 8/5 at 8: *Napoli*.

Other

CELEBRATE BROOKLYN—Prospect Park Bandshell, P.P.W. and 9th St. (718-786-0699), 7/28 at 8: *Muna Tenga Dance Projects*, post-modern dance with an Eastern flavor; *Myung Sook Chun's Pak So Ri*, Korean traditional ceremonial and festival dance, with drums. Rain date, 8/1. 7/29 at 8: Charles Moore Dance Theater/C. Scooby Stroman & Mickey D/Gowanus Wildcatters/NBC/ABC Jr's DJ Ace & Push; African-American dances about life in Africa, on plantations of the South, in New Orleans and modern northern cities. Rain date, 8/2. 7/30 at 8: Eddie Torres Latin Dances Company/Roots of Brazil. Rain date 7/31. \$1 contribution.

GLENSKY BALLET—Les Sylphides. In a Country Garden, *Strings Attached*, *Allegro Brillante*, 7/27 at 7:30: at the Human Resources Center, Albertson, L.I. Also 7/28 at 8: Morgan Park, Glen Cove, L.I. Free.

JACQUES D'AMBOISE'S NATIONAL DANCE INSTITUTE—"Celebration of Literature," performed by 50 youngsters. Collaborations by writers, musicians, and choreographers who include Toni Morrison, Judy Collins, Peter Gennaro. World Financial Center Plaza, Battery Park City, Hudson River and West St., Liberty and Vesey Sts. 7/30 at 4, Free.

KEI TAKEJI'S MOVING EARTH—A site-specific work, "Dancecape" at Wave Hill, W. 249th St. and Independence Ave. (549-3200), Riverdale, the Bronx (549-3200), 7/27, 29 at 7, \$15.

RIVERSIDE PARK ARTS FESTIVAL—Retumba con Pie. Riverside Park Rotunda, 79th St. near the boat basin. 7/29 at 4. Rain date 7/30 at 4, Free.

ROOTS OF BRASIL—Afro-Brazilian music and dance. N.Y. Public Library, Columbus branch, 742 Third Ave. 7/26 at 6:30, Free.

THE VOYATION AND CONFESSION/PERUARY—Premieres of works by Linda Nutter and Richard Steinberg in a shared performance. Nikoal/Louis ChoreoSpace, 38 E. 9th St. (718-728-0277), 7/28-31 at 8, \$10.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered at the carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à la Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thu. 5-11:30 p.m. Fri.-Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

AMERICAN RESTAURANT—3 World Trade Center, in the Vista International (936-9100). Formal. Regional American. Spcls: poached salmon with juniper berries, Maryland crab soup, Ohio shaker lemon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10 p.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

ANGEL—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpaccio, cannelloni amatricani. Open Tue.-Thu. noon-11:30. Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BOND STREET CAFE—6 Bond St., bet. Broadway and Lafayette St. (979-6565). Casual. American. Spcls: curry chicken saut, deep fried peppered chicken, seafood brochette. Res. for 6 or more. L daily noon-4. D Mon.-Sat. 4-1 a.m., Sun. noon-1 a.m. Private parties for 100. (M) AE.

CAPPASOTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassia sauce, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11. Fri.-Sat. to midnight. Outdoor terrace. (M) AE, CB, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiquesa. Res. sug. L Mon.-Sat. noon-5. Br Sat. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to

11. Private parties for 100. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.-midnight, Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30 a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

THE EDWARD MORAN BAR AND GRILL—4 World Financial Center, Battery Park City. (945-2255). Casual. American. Spcls: Moran's steak soup, shrimp and chicken pot-pie, hamburgers, clam bar. Res. sug. L and D daily noon-midnight. (I-M) AE, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, chat-broiled chicken marenco in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.-Thu. 5-11. Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940s-style ent. Wed.-Sat. (M) AE, MC, V.

GIANNI'S—15 Fulton St., South St. Seaport (698-7777). Dress opt. Roman/Italian. Spcls: fettuccine alla quattro formaggio, oven poached salmon, garlic bread with gorgonzola. Res. sug. Open for L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Outdoor cafe. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-7777). Dress opt. Roman/Italian. Spcls: veal nelsoni, beef and veal alla borgia. Res. sug. L and D Mon.-Fri. 11:30 a.m.-9. Pre-theater D. Live ent. 5:30-10:30. Banquets daily for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three cavari in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Fri. 6-11:30. Fri.-Sat. to midnight. Pre-theater D Mon.-Fri. 6-7. Br Sun. noon-9. Ent. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7 a.m. L Mon.-Fri. 11:30 a.m.-3:30. Sat. noon-3:30. Champagne Br Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-11:30. Fri.-Sat. 6-10:30. Dancing Fri.-Sat. eve. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porthouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

MONTACNET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M) AE.

ONE HUDSON CAFE—1 Hudson St. (608-5835). Casual. French. Spcls: lamb salad with chevre and onion, lobster and shrimp provencal, duck steak with red currant and juniper berry sauce, raspberry tart. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Thu. 6-10:30. Fri.-Sat. to 11:30. Ent. Wed. and Sat. (M-E) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11. Fri. to 11:30. Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

PUBLICANS ON THE PIER—Pier 17, South St. Seaport. (962-7822). Dress opt. American. Spcls: grilled seafood steaks, Maryland crabcakes, porthouse steak. Res. sug. L and D daily 11:30 a.m.-10 p.m. Private parties for 225. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30. Sat.-Sun. to midnight. (M-E) AE, MC.

SAMMY'S ROMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish braided veal cutlet, Rumanian tenderloin, 1½-lb. rib steak, potato pancakes. Res. sug. D nightly 4-midnight. Ent. nightly. Private parties for 110. (M) AE, CB, DC, MC, V.

SEARLATO'S CAFE—Pier 17, South St. Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11. Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish. 110 dressed waiters by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at 1. Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

S.P.Q.R.—133 Mulberry St. (925-3210). Casual. Northern Italian. Spcls: homemade pasta. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri. to 1 a.m., Sat. 1-1 a.m., Sun. 1-11. Private banquet room. Free D parking. Ent. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11. Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, DC, MC, V.

WET PAINT—478 W. Broadway, nr. Houston St. (475-0111). 107 stories up Manhattan. Formal. American/International. Membership club at 1 (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3. Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitar. (E) Mon.-Wed. 11:30-1:30. D Sun.-Thu. 6-11. Fri.-Sat. to midnight. Bar menu till 1 a.m. (M) AE, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories up Manhattan. Formal. American/International. Membership club at 1 (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3. Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitar. (E) Mon.-Wed. 11:30-1:30. D Sun.-Thu. 6-11. Fri.-Sat. to midnight. Bar menu till 1 a.m. (M) AE, MC, V.

RESTAURANTS

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue-Sat noon-3. D Mon-Sat. 5-midnight. Sun. 4-10:30. **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657, 353-2317). Casual. Spanish/Mexican. Spcls: paella a la marinera, patillada de marisco, lobster. Res. sug. L daily noon-4. D Mon-Thu. 4-midnight. Fri-Sun. to 1 a.m. Also 63 Carmine St. (675-3312). (I) **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon-Fri. noon-4. D Mon-Sun. noon-4. D daily 4-midnight. (I) **AE, CB, DC, MC, V.**

CARIBE—147 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon-Fri. 11:30 a.m.-3:30. Br Sat-Sun. 11:30 a.m.-3:30. D Sun-Thu. 5-11. Fri-Sat. to midnight. Private parties 40-80. (M) **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-6291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun-Thu. 3-11:30. Fri-Sat. to midnight. (I) **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villorroy, mariscado egg sauce, extenua. No res. L Mon-Fri. 11 a.m.-3. D Mon-Sat. 3-midnight. Fri-Sat. to 1 a.m., Sun. noon-1 a.m. Sun. 1-midnight. (M) **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (360-4020). Casual. American. Spcls: grilled salmon à la grecque, veal carpaccio with bresaola, rack of lamb with garlic fan and figleto, seafood salad, peach coupe. Res. nec. L Mon-Fri. noon-2:30. D Mon-Thu. 6-11. Fri-Sat. to 11:30. Sun. 5-10. (M) **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon-Fri. noon-2:30. D Mon-Sat. 5-11:30. Closed Sun. **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7305). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon-Sat. 6-11:30. Sun. 5-10. (M-E) **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (743-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocci al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue-Thu. noon-11. Fri-Sat. to 11:30. Sun. 1-11. Closed Mon. (M) **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon-Sat. 6-midnight. Sun. 5-10. (M-E) **AE, DC, MC, V.**

MOSAICO—24 Fifth Ave., at 9th St. (529-5757). Casual. Northern Italian. Spcls: black linguini with crab-meat, stuffed lambchops with arichios, grilled wild mushroom, grilled swordfish with two pepper sauce. Res. sug. L Mon-Fri. noon-3. Br Sat-Sun. 11-4. D Mon-Sat. 5:30-11:30. Fri-Sat. to 1 a.m., Sun. 6-10:30. (M) **AE.**

ONE FIFTY-1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) **AE, CB, DC, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French/provençal. Spcls: le pousin aux gosses d'all, saumon à la robe, boudin de Sécotte. Res. nec. L Tue-Fri. noon-3. D Tue-Thu. 6-11:30. Fri-Sat. to midnight. Sun. 5-11:30. (M) **AE.**

RANEL—231 Varick St., nr Hudson St. (929-1630). Casual. French. Spcls: whole fresh roast, four quartet of rabbit with rosemary, whole roasted lobster with beet essence. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thu. 6:30-11. Fri-Sat. to 11:30. Pianist Mon-Sat. Closed Sun. (E) **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/240-4950). Casual. Spcls: assorted seafood with green, garlic, or egg sauces, baked veal chop, paella Valenciana. L Sat-Sun. noon-3. D Sun-Thu. 5-11. Fri-Sat. to midnight. Guitarist evenings. (M) **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: jambalaya, eggplant slivers with shrimp and scallops, salmon cakes, fresh fish daily, BBQ ducks. Res. sug. L Mon-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat-Sun. 11 a.m.-5. (M-E) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscado Sevilla. L Mon-Sat. noon-3. D Mon-Thu. 3-midnight. Fri-Sat. to 1 a.m., Sun. noon-6. D midnight. (I-M) **AE, DC, V.**

TELEPHONE BAR & GRILL—149 Second Ave., bet. 9th-10th Sts. (524-5000). Casual. English/continental. Spcls: shepherd's pie, stilton cheese sauce, fish and chips. Res. sug. L Mon-Fri. noon-4. Br Sat-Sun. 11:30-4:30. D Sun-Thu. 6-2 a.m., Fri-Sat. to 4 a.m. (I) **AE.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: pan-fried oysters in the shell, sourdough battered pompano, pan-roasted squab with potato and garlic pie. Res. sug. D Mon-Sat. 6-11:30. Pianist Mon-Sat. Private parties for L and Sun. Closed Sun. (E) **AE, CB, DC, MC, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3628). Casual. American. Spcls: seafood, steaks, paella. Res. sug. L Mon-Fri. noon-5. D Mon-Fri. 5-11. Sat. to 11:30. Sun. 4:30-9. Br Sat-Sun. noon-1. **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevizia, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon-Fri. noon-3. D Mon-Thu. 5:30-midnight. Fri-Sat. to 1 a.m., Sun. 3-11. Jazz Sat. 6-10. (M) **AE, DC, MC, V.**

COURTYARD CAFE—Dorsal Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh conch, conchito, sweet garlic, roasted pepper on grilled brichoe, steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. D daily 6:30 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5:30-11. Private parties for 6-70. (M) **AE, CB, DC, MC, V.**

EXTRAIT EXTRA—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper fillet blackened with Yucatan seasonings. Res. sug. L Mon-Fri. 11:30 a.m.-3. Br Sat. 11:30-4. D Mon-Fri. 5:30-11. Closed Sun. **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli funghi, angel hair with shrimp sauce, paglia fino papalina. No res. L daily 11 a.m.-3. D daily 4-11. (I) **No credit cards.**

HSE—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronnet, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun-Thu. 3-11:30. Fri-Sat. to 12:30 a.m. Private parties for 50. (I-M) **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American/seafood. Spcls: grilled mahi mahi, grilled yellow-finn tuna, rawbar. Res. sug. L and D Mon-Thu. noon-10. Wed-Thu. to 1. Fri. to 11. Sat. 5:30-11. Private parties for 50. Closed Sun. **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broilsteak, veal fillet, osso buco, veal bolognese. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5-9:30. Private parties for 45. Closed Sat-Sun. (M) **AE, CB, DC, MC, V.**

LUM CHIN—113 E. 18th St. (982-4485). Casual. Hong Kong-style Cantonese. Spcls: dumplings, baked pork chops, scallops with garlic sauce, pan-fried red snapper. Res. sug. L Mon-Fri. 11:30 a.m.-3. Dim Sum Br Sat-Sun. noon-3. D daily 5:30-10:30. Private parties for 75. (M) **AE, CB, DC, MC, V.**

NICOLA PIAZZA—207 E. 34th St. (689-3239). Formal. Italian. Spcls: carnicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon-Sat. 5-9:30. Private parties. Closed Sun. (E) **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon-Fri. 11:30 a.m.-9:30. Closed Sat-Sun. **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polets of lobster with ratatouille sauce, bayaldi of lamb with flagoles. Res. sug. L Mon-Fri. noon-3. D daily 6-11. (M) **AE, DC.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracina, salmone alla griglia, risotto al nero. Res. sug. L Mon-Fri. noon-3. D Mon-Thu. 5:30-11. Fri-Sat. to 12:30 a.m. Closed Sun. **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcls: hot antipasto, chicken primavera. Res. nec. Open Mon-Fri. 11:30 a.m.-11:30. Sat. 4:30-midnight with Aldo Bruschini Tour. Closed Sun. except for parties over 50. (M) **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon-Fri. noon-2:30. D Mon-Sat. 5-10:30. Private parties for 25-100. Pianist Mon-Fri. from 6-10:30. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thu. 6-10:30. Fri-Sat. to 11. Closed Sun. (M) **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: penne in creamy gorgonzola sauce with toasted walnuts and beets. Res. nec. L Mon-Sat. noon-3. D Mon-Thu. 6-11. Fri-Sat. 6-midnight. Private parties for 24. Closed Sun. and 8/27-9/10. (M) **AE, DC, MC, V.**

VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'olio limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon-Fri. noon-5:30. Br Sat-Sun. 11:30 a.m.-11:30. D daily 5:30-12:30 a.m. (M) **AE, CB, DC, MC, V.**

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun-Mon. (M) **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon-Thu. noon-midnight. Fri. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Bar Mon-Thu. to 2 a.m., Fri-Sat. to 4 a.m., Sun. to midnight. (I-M) **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, Cobb salad. Res. sug. Open for L and D Mon-Fri. 11 a.m.-9. Sat-Sun. to 8. (I) **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th-18th Sts. (924-8141). Casual. Northern Italian. Spcls: fettuccine alfredo, veal piccata, chicken francese. Res. sug. L Mon-Fri. noon-2:30. D daily 5:30-11:30. Ent. nightly. Private parties for 24. (M) **AE, CB, DC, MC, V.**

RESTAURANTS

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spics: antipasto caldo, pappardelle con carciofi, pollo contadina, salmiccio Napolitano. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30. Fri.-Sat. to midnight. Closed Sun. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spics: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5:30-10:30. Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHINASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spics: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11. Fri. to midnight. Sat. noon-midnight. Sun. noon-11. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spics: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight. Sat.-Sun. 5-midnight. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (353-3000). Buffet and Beer. Jacket required. American. Spics: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. D daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. L Mon.-Fri. 6:30 a.m.-10:30 a.m. Sat. 7:30 a.m.-10:30 a.m. Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 6-2 a.m. Eat. nightly. Oscar's Casual dining and snacks. L Mon.-Sat. 7 a.m.-11:30 a.m. D Mon. and L Mon.-Sat. 11:30 a.m.-3. Sun. noon-5. D 5-9:30. Complete D. 5 to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (664-6470). Casual. Mexican. Spics: salpicón de pescado, chili quiles, tuna with mole, enchiladas. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Thu. 5-11:30. Fri.-Sat. 5-midnight. Sun. 5-10. Ent. and Tue. Private L parties for 70. (M) AE, DC, MC, V.

43rd-56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spics: lobster lasagna with asparagus points and coriander, veal chop in cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. L Mon.-Fri. 7-10. Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30. Sat.-Sun. 3. D Mon.-Sat. 6-10:30. (E) Le Bistro d'Adrienne: Casual. French. Spics: onion soup, oyster remoulade with snails, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight. Sat.-Sun. from 6. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (377-7311). Attraction: Formal. Scandinavian. Spics: smorgasbord platt, gravlax, poached salmon with dill sauce, smoked salmon, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spics: smorrebrod, Scandinavian home cooking. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spics: venison prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 4:30-10. Pre-theatre D 4:30-6:30. Closed Sat.-Sun. Free D parking. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spics: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spics: fried salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theatre D 5:30-7. Private rooms. Closed Sun. (M) AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St. (581-0936). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11. Fri.-Sat. to midnight. Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7177). Casual. Indian. Spics: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Fri. 11:30 a.m.-3. Sun. to 10. Complete L and D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE CIELLO—881 Eighth Ave., bet. 52nd-53rd Sts. (246-9555). Casual. Northern Italian. Spics: brasato, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 5:30-11. Sun. to 10. (M-E) AE, DC, MC, V.

CARAMBA—1918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spics: margaritas, chimichanga fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARNegie DELI & RESTAURANT—454 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spics: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spics: sage smoked fish mignon with horseradish sauce, swordfish paillard with lemon lime chutney, sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.-Fri. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spics: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spics: veal scaloppine, Agnolotti, chicken primavera, fettuccine carbonara, linguini filetto pomodoro. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 11:30 a.m.-3. Fri.-Sat. to midnight. Pre-theatre D 5-7. Private parties for 20-80. Free D parking 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spics: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. L Mon.-Fri. 7-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. D and daily noon-11. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE'S—269 W. 45th St. (397-9494). Casual. American. Spics: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Free D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

FRENCH SNACKS—65 W. 55th St. (246-5126). Casual. French. Spics: contre file, duck Normande, côte de veau aux chateaufort. Res. sug. L daily noon-3. D Mon.-Fri. 5-11. Sat. to 11:30. Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai/seafood. Spics: Maine lobster, Thai swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.-Sat. 11:45-3:30. D Tue.-Sat. 4:30-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

HAVANA VILLAGE—318 W. 45th St. (255-3699). Casual. Fri. & Br. Dress opt. Cuban. Spics: shredded beef, black bean soup, paella. Res. sug. Tue.-Thu. noon-11. Fri.-Sun. noon-4 a.m. Closed Mon. Private banquet room. Music & dancing Fri.-Sun. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (763-8981). Dress opt. American. Spics: fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

JACKIE MASON'S—224 W. 49th St. (977-9000). Casual. Continental. Spics: blackened swordfish, lemon pepper chicken, ravioli with wild mushrooms. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight. Private parties for 60-125. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spics: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spics: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spics: carpaccio tuna, baked sea urchins, roast monk fish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30. Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. and 8/19-9/4. (E) AE, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). L.J.'s: Formal. Continental. Res. sug. L Tue.-Fri. 11:30-2. D Tue.-Thu. 7-10. Fri.-Sat. to 11:30. Pre-theatre D Tue.-Sat. 5:30-7. (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-11:30. Wed. from 11:30 a.m. D Mon. and Thu. 5:30-midnight. Wed., Fri. and Sat. from 5. Sun. 6-11. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spics: veal rolandine marsala, spendino Romano. Open Tue.-Thu. Sun. noon-10:45. Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spics: pigeon en cocotte, lobster thermidor, tourmeoed Rossini. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5:30-4 a.m. Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theatre D 5:30-6:15. Dancing. Private parties. Closed Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spics: trio of American caviars with brioche, steak tartare, tortelloni di spinach and goat cheese. Open Tue.-Thu. 3-4 a.m. Fri.-Sat. 3-2 a.m., Sat. noon-a.m., Sun. 11:30-1. (I-M) AE.

RENE PUOL—321 W. 51st St. (342-3223; 3409). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

STAGE DELICATESSEN—434 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spics: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. to 11 a.m. (I) No credit cards.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (977-9595). Casual. American. Spics: roast duckling with brandied apples, pan seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. 11-4. D daily 5-midnight. Private parties for 150. (M) AE, CB, DC, MC, V.

TOP OF THE SIXES—66th Fifth Ave., at 53rd St., 39th Floor (757-6662). Dress opt. American. Continental. Spics: steak Diane, lamb chops, venison, roast beef. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spics: lamb kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Fri. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11. Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

ARIZONA 206-206 E. 60th St. (838-0440). Casual. Southwestern American. Spics: baked chicken and cactus pear salad, chili relleno with black pepper succotash, grilled salmon with smoked tomato and corn pudding, pan roasted baby chicken with pumpkin spoon bread. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Sun. 5-10. (M-E) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spics: calf's liver Duxois-Bouillotte, venison, asparagus, sweet fruits and vegetables, mosaic of sea bass and

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CARÉ DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scallopine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Fri. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4:30. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragoste, borsotto, fusilli with chicken piccante, tagliarini congradito with yellow-red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30. Sun. 10-10 (M) AE, CB, DC, MC, V.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patanti machi, aghat ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11. Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1749). Jacket required. Northern Italian. Spcls: panistice istrana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcls: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 4:30-11:15. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Free D. parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) AE, MC, V.

LE PATINO—118 W. 57th St., in the Parker Meriden (245-5800). Casual. French country. Spcls: broiled salmon, beef brettette with mustard sauce. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m. & Sun. from 7:30 a.m. Buffet L Mon.-Sat. noon-2:30. Cocktails daily 3-1 a.m. Jazz Br Sun. noon-3. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

THE MANNATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meriden (245-7788). Formal. French. Spcls: goose liver terrine à l'austron-style, salmon souffle, PIII. Pre-theater D 5:30-6:30. Free valet parking. (E) AE, CB, DC, MC, V.

MONDRIAN—5 E. 59th St. (935-3434). Formal. American/French. Spcls: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate daquoise. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10:30. Private party room for 30. Closed Sun. (E) AE, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8329). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PARK MONDRIAN—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: raviolis of smoked salmon with champagne sauce, Russian pressed caviar and Dover sole fillets in a puff pastry. Petrossian's. Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-midnight. Pre-theater D 5:30-7:30. Post-theater D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10. Fri.-Sat. to 10:30. Pianist Tue.-Sat. (M-E) Oak Room: Dress opt. L Mon.-Fri. noon-3. D Mon.-Sat. 10:30 a.m.-10:30. Tue.-Sat. 6-midnight. Sun. to 11. Pianist. Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sat.-Sun. 11 a.m.-2:45. Te. Mon.-Sat. 3:30-6:30. Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 11. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959). Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled potatoes. Res. nec. L Mon.-Sat. 11:45 a.m.-2:30. D daily 5:45-11. Private parties for 40. (E) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St. (421-8185). Casual. American. Spcls: barbecued ribs, cauliflower, loaf of onion rings. L Mon.-Sat. 11 a.m.-4. D Sun.-Thu. 4-12 a.m., Fri.-Sat. 4-3:20 a.m. Pianist Tue.-Sat. (I) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. California/Italian bistro. Spcls: 6-vechcia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fisherman's chouchoute with horseradish mayonnaise, lobster aoli, carré d'agneau Méditerranée, fish couscous. Res. nec. L Mon.-Sat. 5:30-11. Private parties for 16-24. Closed Sun. (M) AE, DC, MC, V.

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (754-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. (M) AE, CB, DC.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken & beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chick. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (M) AE, CB, DC, MC, V.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, rack of lamb with turpin gratin, roast fillet of turbot with endive merlot, warm apple charlotte with calvados. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAM MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fideguas, tripas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port

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5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30
a.m.-3:30, Sun. to 4. Outdoor cafe. (I-M)
AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-
8838). Casual. Mexican. Spcls: margaritas, chimis,
changa, fajitas, combination plates. Res. sug. L Mon.-
Fri. noon-3, D daily 4-midnight. (I)
AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-
1600). Cafe Carlyle Formal Buffet. L Mon.-Sat.
noon-3. Buffet Br Sun. noon-3. Carlyle Restaurant:
Jacket required. French. Br Mon.-Sat. 7
a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-
Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E)
Bernelmans Bar: Cocktails daily noon-1 a.m.
Gallery: Tea daily 3:30-5:30.

AE, CB, DC, MC, V.

DAVID S. CAFFE—201 E. 65th St. (935-1161). Casual.
Chinese. Spcls: steamed or pan-fried dumplings with
3 different fillings, homemade noodles, shaved lamb
with scallions, spicy shrimp. Res. sug. L Sat.-Sun.
noon-5. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1
a.m. (M)
AE, DC.

DUE—1396 Third Ave., bet. 79th-80th Sts. (772-
3331). Casual. Italian. Spcls: focaccia, gnocchi, fusilli
with salmon and artichoke, risotto with asparagus.
Res. sug. for 5 or more. L daily noon-2, D daily 5-1.
(M)
AE, DC.

No credit cards.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts.
(534-8103). Casual. Italian. Spcls: veal chop, capel-
lini romano, Norwegian salmon. Res. sug. L Mon.-
Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat.
from 11. Private parties. (M) AE, MC, V.

FACES—26 E. 63rd St. (371-5100). Casual. Italian.
American. Spcls: fettuccini terra a mare, gnocchi with
pesto, pollo alla contadina, gambe di rana con crostini
di polenta. Res. nec. L Mon.-Fri. noon-5. Br Sat.-
Sun. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun.
3-1 a.m. Private parties for 30. (M)
AE, CB, DC, MC, V.

FIORILLA—1081 Third Ave., bet. 63rd-64th Sts.
(838-7570). Casual. Italian. Spcls: duck ravioli with
porcini, mixed seafood grill, veal chop a la Milanese.
Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30.
D Mon.-Sat. 4-midnight, Sun. to 11. Private parties
for 20-200. (M) AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512).
Casual. American. Spcls: hamburger, steak, barbe-
cued spare ribs, lemon pepper chicken, potato skins.
Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3
a.m. Br Sat.-Sun. 11:30 a.m.-4. (I)
AE, CB, DC, MC, V.

HUBERT'S—575 Park Ave., at 63rd St. (826-5911).
Formal. American. Spcls: country captain chicken,
roast duck with vegetable strudel, grilled lobster with
leek, tomato and poblano sauce. Res. nec. L Mon.-
Fri. noon-2. D Mon.-Sat. 6-10, Sun. 4-10. Closed
8:27-9:4. (E) AE, MC, V.

R. NONELLO—1460 Second Ave., at 76th St. (535-
9310). Jacket required. Northern Italian. Spcls: lasa-
gne veal Fiorentina, pollo alla Toscana. Res. sug. L
Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to
midnight. Closed Sun. (M-E)
AE, CB, DC, MC, V.

IL VALLETTA—133 E. 61st St. (838-3939). Formal. It-
alian/Abruzzese. Spcls: capellini primavera, seasonal
game, baby lamb in Abruzzese style. Res. nec. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30.
Closed Sun. (E) AE, CB, DC, MC, V.

JACQUELINE'S—132 E. 61st St. (838-4589). Casual.
French/International. Spcls: Jacqueline's specialties au
champagne, seared tuna with wasabi beurre blanc,
chicken Jacqueline, crispy duck with fresh papaya re-
lish. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.
5:30-11:30. Br till 1:30 a.m. Private parties for 40.
Closed Sun. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666).
Dress opt. American/seafood. Spcls: lobster Ameri-
can, swordfish grilled over mesquite. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10.
Pre-theatre D 5:30-6:30. Post-theatre D 10-midnight.
Private parties for 35-40. (M-E)
AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St.
(249-3272). Dress opt. French. Spcls: moules vinaig-
rette, poached salmon with sauce cheillot. Res. nec.
L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30.
Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French.
Spcls: pasta primavera, blanquette de St. Jacques julien-
nise, saumon rôti aux pommes, sauce citron. Res. nec.
L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30.
Complete L. Closed through 7/25. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Adrienne
(734-9100). Jacket and tie required. French/seafood.
Spcls: rayé en croûte crème aux fines herbes, red
snapper poêlé crème au safran, saumon grillé sur flan
de champignons. Res. nec. Br daily 7 a.m.-10 a.m. L
daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt.
American-continental. Spcls: crispy shrimp, Mary-
land crabcakes with tartare sauce, chicken pecan with
honey mustard sauce. Res. sug. L Mon.-Fri. 11:30
a.m.-2:30. D daily 5-midnight, Br Sat. 11:30 a.m.-
11:30 a.m. Private parties. Outdoor garden. (M)
AE, CB, DC, MC, V.

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual.
Spanish. Open Mon.-Fri. noon-midnight, Sat.-
Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111).
Formal Tue.-Fri., black tie Sat. French. Spcls: d'ame
de saumon poêlée, endives et fèves meunière, cote
de veau aux jus parés à la citrouille au coulis de
fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Danc-
ing Tue.-Sat. Private parties for 10-400. Closed Sun.
and Mon. (E) AE, DC.

METRO—23 E. 74th St. (249-3030). Dress opt. Ameri-
can. Spcls: buckwheat crepe with red caviar and
poached egg, grilled salmon with ginger vinaigrette,
clay pot roasted chicken. Res. nec. L Mon.-Fri.
noon-2:30. Br Sun. noon-3:30. D Mon.-Sat.
6-11:30. (E) AE, DC, MC, V.

MISS GRIMBLE—1199 First Ave., at 65th St. (628-
5800). Casual. Continental. Spcls: Miss Grimbale
chicken, pot-pie in a loaf of sourdough bread, vanilla
cheesecake. Open for L and D Mon.-Thu. 8-mid-
night, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 10-4. (I) AE.

NICKELS—227 E. 67th St. (794-2331). Casual. Ameri-
can-continental. Spcls: prime aged sirloin steak,
chops, lobster, fresh fish, spa cuisine. Res. sug. D daily
5-9. Piano bar. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts.
(249-3411). Formal. Northern Italian. Spcls: scampi
alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D
Mon.-Fri. 5-midnight, Sat. from noon. Parking.
Closed Sun. (M) AE, CB, DC, MC, V.

THE FOLD—840 Madison Ave., at 69th St. (535-9141).
Formal. American. Spcls: seared sashimi tuna with
coriander seeds, house smoked quail with yellow firm
potatoes, Pan-seared salmon in herbaceous crust. Res.
sug. Br daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L
daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket re-
quired. American. Spcls: venison chik, medallions of
veal with wild mushrooms, steak. Res. sug. L Mon.-
Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RASCALS 600th STREET—1286 First Ave., at 69th St.
(734-2862). Casual. Regional. American. Spcls: fresh
fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D
daily 4:45-3 a.m. Br Sun. 11:30 a.m.-5. Music night-
ly from 9. (I) AE, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.
(628-8814). Casual. American/Continental. Spcls:
cold poached salmon with sauce vert, crab cakes,
roast baby chicken. Res. sug. D Tue.-Sat. 5:30-11:30.
Sun.-Mon. to 10:30. Br Sat. 11:30-3:30. Sun.
11:30-3:30. Pianist Tue.-Thu., 7-11. (M) AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900).
Casual. Regional. American. Spcls: warm grilled
breast of chicken on caesars salad, fusilli with scallops,
snow peas and sundried tomatoes; grilled fresh salmon;
sliced roast loin of pork with rosemary scented
sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D
Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Cocktails
4-7 incl. free hors d'oeuvres. Br till 2 a.m. Br Sat.

OTHERS EVENTS

COMPILED BY JENNIFER SEABURY

POW-WOW—Native American Indians from many tribes will dance to the sound of drums, chants, and songs at this mid-summer pow-wow. Try Indian fry bread, Navajo tacos, and corn soup. Watch jewelry, baskets, and pots being made. 7/29, 2-5 and 7-10; 7/30, 1-4. Queens County Farm Museum, 75-50 Little Neck Parkway, Floral Park (718-347-FARM). \$4; children \$2.50.

MIDSUMMER NIGHT SWING—Dancing is the fare at the Lincoln Center Fountain Plaza at 65th St. this summer. Larry Rivers plays jazz on 7/25 and Bob Rosen-garden plays jazz on 7/26. Swing to the 1930s big band sound of Vince Giordano and the Night Hawks on 7/27. On 7/28 hear the Dixie Ramblers. The 1920s and 1930s jazz big band of Panama Francis will give dancers something to boogie to on 7/27. Al Cobbs and the C&J Jazz Band entertain on 8/1. The shindigs start at 9:30 and cost \$5; \$4 with a Lincoln Center ticket stub from that evening (877-2011).

GARDENING CLASSES—Three classes will be given this weekend at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433) on how to maintain a healthy garden; learn to identify and control Garden Insects on 7/29, 9 a.m.-noon. Bring samples of pests you've found in plastic bags. \$25. . . That afternoon learn to recognize different Plant Diseases such as wilts, galls, and mildews. 7/29, 1-4, \$25. . . On 7/30, 1-4, Robert Coleman will teach Systematic Collection, or how to find shrubs and trees best suited to small gardens in urban areas. \$25.

RENAISSANCE FESTIVAL—A re-creation of a 16th-century country fair includes duels, dragons, hurdy-gurdy players, jousting, madrigals, theater (*All's Well That Ends Well*, *Tales of Robin Hood*), feasting, pony rides, palm reading, and more. Don your costumes and head to Sterling Forest, Rt. 17, Tuxedo, N.Y. (914-351-5171). 7/29, 30, 8/5, 6, 12, 13: 11 a.m.-6, \$12; children \$5.

SANTIAGO FESTIVAL—"Little Spain," or 14th St. off Seventh Ave., is where Spanish seamen lived a century ago. There will be a batturillo of food, games, music, shows, and a raffle at the end of July. Most of the activities and the music of Paco Montes and Paco Ortiz take place in front of the Our Lady of Guadalupe Church, 229 W. 14th St. 7/27, 28, 6-11; 7/29, 10 a.m.-11; 7/30, 11 a.m.-10. (243-5317).

MARATHON BUILD-UP CLINIC—Get some training tips from Bob Glover, Gordon Bloch, and Fred Lebow, and some wine and cheese from this NYRR clinic. 7/26, 6:30. P.S. 169, 88th St. near Park Ave. (860-4455). \$3.

MEET-THE-ARTIST DINNER—On 7/26 Soviet emigre pianist Vladimir Feltsman will share a light supper with a small group before playing with the Takacs String Quartet. Cellist Janos Starker will dine with music lovers before her solo with the Mostly Mozart Festival Orchestra on 7/27. Lincoln Center's Helen Hall Room, 140 W. 65th St. (877-1800). 5:45-6:45, \$18.

MUSICA TRADICIONAL—On 7/29 at 3, hear Conjunto Melodia Tropical. Tompkins Square Park. A and E. 7th St. (529-1955). Free.

LINCOLN CENTER OUT-OF-DOORS—Watch 1,000 balloons be released and listen to speakers at the opening night ceremonies for a month of free music, dance, and theater. Damrosch Park. 8/1 at 7:15 (877-2011).

CRAFTS DEMONSTRATIONS—The Richmondtown Restoration, 441 Clarke Ave., S.1. (718-351-1617) is spotlighting craftspeople on Sat. and Sun., 2-4:45. On 7/29-30, learn basket-making. \$4. . . Maritime New York is the program at the South Street Seaport, 207 Front St. (669-9430) where residents and guest artisans teach their crafts to visitors. On 7/29, noon-5, learn frayed rope on the *Peking*. \$5. \$4 children. . . Costumed artisans will teach their trades

at LeFerts Homestead, Prospect Park, Flatbush Ave. at Empire Blvd., Brooklyn (718-965-6505). On 7/30, noon-4: floor cloth painting.

WORLD TRADE CENTER—Laugh your lunch hour away with Frank Cotter on 7/28. Austin J. Tobin Plaza, Church St. near Liberty (466-4107). Free.

FESTA ITALIANA—Through July 30, 6-11:30, Carmine Street off Sixth Ave. will have traditional Italian foods, games, roving bands, and a mandolin player. Also tour the Our Lady of Pompeii church and see the 40 paintings recently restored (989-6805).

TALKING BOOK—Poet Amiri Baraka and the David Murray Trio will explore topics as sound philosophy or the boundaries between poetry and music, rhythm and rhyme, on 7/28 at 8:30. Central Park Bandshell, parallel to 72nd St. (860-1335). Free.

TOURS

NEW YORK WALK-ABOUT—7/30, at 11 a.m. and 2, meet on N.W. corner of 14th St. and Third Ave., for Stuyvesant Square/Gramercy Park, "Islands of Gentility." (582-2015 weekdays; 914-834-5388 weekends, nights). \$7.

ADVENTURE ON A SHOESTRING—7/30 at 3: Roosevelt Island. Call for meeting place and to reserve (265-2663); \$5.

TOURS WITH THE 82ND STREET V—Advance registration required (415-5060). Also phone or send for brochure on out-of-town and special-interest tours. 7/26, 11 a.m.-3, Madison Square, Gramercy Square, and Union Square and their environs; \$12. 7/26, 10 a.m.-12:30, International Design Center; \$15. All these 7/30, 10 a.m.-1, Corporate Lobbies and In-door Ecology; \$12. 1-3:30, Park Avenue, American's Greatest Boulevard; \$12. 11 a.m.-3, Seagate, a Private Community; \$13. 1-4, 350 Years of Change on the Old New York Waterfront; \$12.

THE STREETS WHERE WE LIVED—7/30 at 1, a 2-hour historical walk with the Lower East Side Tenement Museum and Columbia professor James Shenton, who will explore the backgrounds and local experiences of six groups of early immigrants: Chinese, East European Jews, free Africans, Germans, Irish, Italians. Meet at the museum, 97 Orchard St. (413-0233). \$12. seniors, \$11; students, \$6.

CENTRAL PARK BY DESIGN—A series by the Department of Parks & Recreation and the Museum of the City of New York (534-1672). Each Tue. through 8/15, 1-3:30, a bus-and-walking tour exploring Calvert Vaux's contributions to the southern section, including the Dairy and cast-iron bridges. At 3:30, a stop is made at the museum to view the exhibit "Calvert Vaux, Architect and Planner." Meet an Urban Park Ranger guide who will, at Grand Army Plaza, Fifth Ave. and 59th St. Free.

URBAN PARK RANGERS—Sat., through Aug., at 2, a house tour of the Morris-Jumel Mansion, Roger Morris Park, where Washington once headquartered; 160th St. and St. Nicholas Ave. . . Sat. through Aug., at 2, a tour of Dyckman House, an old Dutch farmhouse; 204th St. and Broadway. . . Wed. through Aug., at 12:30 and 1:30, bus tour of Prospect Park, Brooklyn, from Grand Army Plaza entrance; first come, first seated. . . Sun. through Aug., at 3, a tour of Alice Austen House, called "Clear Comfort," at Hyland Blvd. and Edgewater St., S.1. . . Sun. at 2 and 3, through Aug., a tour of Conference House, the 17th-century manor where Franklin and Adams met for the last conference between England and her colony; meet on house steps, southern end of Hyland Blvd., S.1. Free.

NEIGHBORHOOD IDENTITIES: WILLIAMSBURG—A walk with the Brooklyn Historical Society and Marvin

Gelfand, 7/30 at 1; meet in front of the Williamsburg Savings Bank, Broadway and Driggs Ave., for an architecture-and-history walk; \$8 (718-624-0890).

THE BROADWAY EXCURSION—Alfred Pommer takes you on an "Outdoor Sculpture and Landmark Building Tour" that covers 27 theaters and other buildings, focusing on architecture and history. Every Sun. through Sept.; meets at 1, in front of 1700 Broadway at 54th St.; 3½ hours; \$14 (348-3854).

DISCOVERY TOUR OF BROOKLYN—A 6-hour bus tour of the borough with a Brooklyn historian, at 9:30 a.m. every Thur. and Sat., from the Gray Line terminal, Eighth Ave. and 54th St. (397-2600). A project of the Fund for the Borough of Brooklyn, the trek includes several stops: Brooklyn Heights, the museum, Bozart Garden, neighborhood shops, and more. \$22.

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each hour, 10/29 at 2: Historic Greenwich Village; meet at Washington Square Arch for an architectural-historical walk. . . 7/29 at 6: Hollywood on the Hudson; meet at Washington Square Arch, to visit some sites where many New York movie scenes were shot and where some film notables now live.

LANDMARK TOURS—Walks in a variety of neighborhoods, with focus on history and architecture. Through July, Fri. at 6:30, The Brooklyn Bridge by Twilight. Sat. at 11 a.m., Ethnic New York; Little Italy, Chinatown, and the Lower East Side. Sat. at 2, SoHo Art, Architecture and Design. Sat. at 6, Stars at Twilight, celebrities of the Upper East Side. Sun. at 11 a.m., Wall Street and Historic Downtown. Sun. at 2, Bohemian Greenwich Village. Reservations required (979-5263); \$12 each.

CENTRAL PARK—Walks-and-talks series. 7/30 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, for "Water, Water Everywhere," for a look at where we get our water, and stops at Turtle Pond, the Reservoir, and more. Free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

LOOK FOR WILD FLOWS—Free walks in city parks with "Wildman" Steve Brill. Phone 718-291-6825. 7/29, Central Park, 7/30, Cunningham Park, Queens.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6367). 7/25, 26 at 7:35: vs. Pittsburgh; 7/27 at 1:35: vs. Pittsburgh; 8/4 at 7:35: vs. Montreal; 8/5 at 7:05: vs. Montreal; 8/6 at 3:05: vs. Montreal. 6:50-11:50. . . Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 7/28, 29 at 7:30: vs. Toronto; 7/30 at 1:30: vs. Toronto; 7/31 at 7:30: vs. Toronto; 8/1 at 1:30: vs. Minnesota; 8/2, 3 at 7:30: vs. Minnesota. \$5-\$12.

STEPS—Mercedes Mile Qualifier #2, 7/29 at 9 a.m. All runners are invited to participate in this mile run, which begins and ends at 82nd St., in center of Central Park (Delacourt Oval). \$2, \$4. . . Two Mile Run or Walk, 7/30 at 10 a.m.: 90th St. and Fifth Ave., in Central Park. NYRR, 860-4455. \$6-\$10; Pee Wee Run, at 9:30 a.m. for ages 2-5. \$3.

AEROBICS—Classes Tuesday mornings at 7 a.m., Carl Schurz Park, Aug. at 88th St. (860-1374). \$3.

HORSE RACING—Belmont Spring Meeting, through 7/31 (718-641-4700). Daily except Tue.; post time at 1. \$2. Grandstand; \$5. Clubhouse. Featured: 7/29, Sword Dancer Hdcp.; 7/30, Lexington, 7/31, Evan Shipman (NYB). Saratoga Meeting starts 8/2.

COMPILED BY EDNA LAROCHE

ACTIVITIES FOR CHILDREN

COMPILED BY EDNA LAROCHE

NATIONAL THEATRE OF THE DEAF SUMMERTIME STORY-TELLING—7/25 at 11 a.m.: Belmont Library, 610 E. 186th St. (933-6410); Bronx: 7/25 at 3: Fordham Library Center, 2556 Bainbridge Ave. (220-6569). Bronx: 7/26 at 11 a.m.: Epiphany Library, 228 E. 23rd St. (679-2645); 7/26 at 2: Donnell Library Center Children's Room, 20 W. 53rd St. (621-0636); 7/27 at 1:30: Dongan Hills, 1617 Richmond Rd. (718-351-1444), S.I.; 7/27 at 4: St. George Library Center, 5 Central Ave. (718-442-8860), S.I.; 7/28 at 1:30: Todd Hill-Westerleigh Library, 2850 Victory Blvd. (718-944-1642), S.I.; 7/28 at 4: New Dorp Library, 309 New Dorp Lane (718-351-2977), S.I.; 7/29 at 10 a.m.: Hans Christian Andersen Statue in Central Park, 72nd St. and Fifth Ave. Performances are signed and spoken. Free.

NEW YORK RENAISSANCE FESTIVAL—An afternoon of Elizabethan entertainments including a Living Chess game captained by Robin Hood and the evil Sheriff of Nottingham; minstrels, jugglers, and balladeers. 7/26, noon-2: 67th St. and West Drive, in Central Park; free. Festival continues through 9/17 in Tuxedo (914-351-5171), New York.

YOU CAN'T COPYRIGHT A TITLE—Eleven one-act plays performed by Hell's Kitchen kids: 8/2, 3, 4 at 7:30. Ensemble Studio Theatre, 549 W. 52nd St. (245-1350), Free, reserve.

DINOSAURS, DINOSAURS... A MESOZOIC MUSICAL—A blend of science and entertainment that teaches the concepts of fossilization, evolution, and extinction. Everyday through 11/1: 11:30 a.m., 12:45, 2:30, 4:15, World Financial Center, Battery Park City, West and Liberty Sts. (786-0666), \$2.50

FILM FORUM 2-7/25, 26 at 4, 7:05, 10:10: *The Creature from the Black Lagoon*, 1954; 3-D Island provided. . . 7/25, 26 at 5:30, 8:35: *This Island Earth*, 1954. . . 7/29, 30 at 12:45, 4, 7:15, 10:30: *The Thing (From Another World)*, 1951. . . 7/29, 30 at 2:20, 5:35, 8:50: *The Day The Earth Stood Still*, 1951. . . 8/1, 2 at 4, 7:10, 10:20: *The 500 Fingers of Dr. T*, 1953. . . 8/1, 2 at 5:35, 8:45: *The 7th Voyage of Sinbad*, 1958. 57 West Street (431-1590), \$6.

JACQUES D'AMBOISE'S NATIONAL DANCE INSTITUTE—Fifty children will perform in *Celebration of Literature*, 7/30 at 2 (rain date 7/31 at 6:30), World Financial Center in Battery Park City, Vesey and Liberty Sts. (945-0905), off of West St.

ADVENTURES FROM EZRA JACK KEATS—TADA! presents three short plays performed by youngsters ages 6-15: *Skates!*, a dance; *Apt. 3*, a play with music about children who are neighbors in an apartment building; *Maggie and the Pirate*, a musical about a new kid on the block. Through 8/7, Fri.-Mon. at 1 and 3:30; also 7/31 at 7:30, a benefit; \$5. TADA! Theater, 120 W. 28th St. (627-1732), \$5, also \$7.

PLAY TO WIN—Theatreworks/USA's musical about Brooklyn Dodgers star Jackie Robinson. Through 8/15: Mon., Tue., Thurs., Fri. at 11 a.m. and 1: Sat., Sun. at 11. Promenade Theater, Broadway and 76th St. (677-5959). Free tickets available day of performance only, from 9 a.m.; first come, first served.

SOUTH STRAIT SEAPORT MUSICAL—Pulling Strings is a puppet workshop for ages 10-12. Participants will explore stories of historic ocean voyages and life aboard ship. 7/26, 3-5. Activities held at the lighthouse Amphitheatre, 12 Fulton St. at Front St. (669-9416), \$15.

MUSEUM OF DRACONIC SCAVENGERS—7/29 at 2:30: *Double Dare: You Can't Do It* (2-5 p.m.; T.V.-levi) show. Contraption 1, E. 53rd St. (752-7684), \$2, under 13; adults \$4.

NOT PROSPECTS—Performances at the Prospect Park Picnic House, P.P.W. and 3rd St. (718-788-0055). Brooklyn. 7/30 at 3: Puppeteer Inez Zeller Bass in *Punches*. Free.

FAMILY PROGRAMS AT THE BROOKLYN BOTANIC GARDEN—7/29, 10 a.m.-noon: *Cooking With Herbs*. Children ages 4-8, accompanied by an adult, will make and sample foods seasoned with herbs. 1000 Washington Ave. (718-622-4433 or 4544), \$20.

STORIES FOR A SUMMER AFTERNOON—Storytelling programs for families, at the Brooklyn Historical Society, 7/26 at 2: *All God's Critics*—Marcia Lane tells animal tales. For ages 4-8, 128 Pierrepont St. (718-624-0890), Brooklyn. Free, but reservations required.

PENNY BRIDGE PLAYERS—Puss 'n' Boots, a musical: 7/25, 26, 27 at 10:30 a.m. and 1: 7/28 at 10:30 a.m.; *Emperor's New Clothes*: 8/1, 7 at 1: 8/2, 3, 8, 9, 10 at 10:30 a.m. and 1: 8/4, 11 at 10:30 a.m. Church of St. Luke and St. Matthew, 320 Clinton Ave. between Fulton St. and Atlantic Ave. (718-455-6346, 965-8532, 638-0941), Brooklyn. \$4; adults, \$5.

POW-WOW—See Other Events.

THE YANKEER CARAVAN—In *Celebration of American Dance and Music* traces the influence of immigrant dance and folk traditions on American dance forms. Queens Council on the Arts program, at Seuffert Bandshell, Forest Park Music Grove (718-291-1100), Woodhaven. 7/27 at 10:30 a.m. Free.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 76th St. south of the Great Lawn (772-0120)/729 at 1: *Shady Garlands*. Wind grasses and vines into a circle. . . *The Dairy*: 6th St., mid-park (997-3165). 7/29 at 1:30: *Butterflies and Bookmarks*. Design an old-fashioned book mark using the Victorian theme of butterflies. . . *The Hans Christian Andersen Statue*: 72nd St. and Fifth Ave., in Central Park (964-1333). Enjoy a story every Sat. at 11 a.m. 7/29: *Caleb & Kate; The Treasure*. Free.

MUSEUM OF THE CITY OF NEW YORK—7/29 at 11 a.m. and 2: *By George!* A workshop where children can make silhouettes of themselves and George Washington. Morning workshop for ages 4-6; afternoon workshop for ages 7-11. \$3. . . Exhibit: *Celebrating George*—A thematically arranged exhibit honoring George Washington. "The First Inauguration" displays an engraving by Amos Doolittle and two costumes worn to the actual event. "Commemorations" includes materials used to perpetuate Washington's image such as jewelry with strands of his hair, a 19th-century sampler, scrimshaw engraved with Washington's portrait, and more. "Celebrations" focuses on events surrounding the British evacuation in 1783, the celebration of Washington's birthday, and the three-day 1889 Centennial. Through 10/22: Fifth Ave. at 103rd St. (534-1034). Tue.-Sat., 10 a.m.-5; Sun. and holidays, 1-5; \$1; adults \$3, families \$5.

CHILDREN'S MUSEUM OF MANHATTAN—7/29, 30 at 1 and 3: *American Indian Dolls*. Listen to American Indian stories, then create a doll with the material of your choice, for ages four and up. . . Exhibits: *To Walk in Two Worlds*—The culture of the North American Indian. Explore such settings as the longhouse and teepee, then interact with Indian games, designs, symbols, and art. *Nature Area*—Learn about the animals and plants that live in the woodland pond. 314 W. 54th St. (765-5900). Tue.-Fri., 1-5; weekends and holidays 10 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2.

METROPOLITAN MUSEUM OF ART—Summer Family Programs—Program runs Tue.-Fri. through 8/11, and needs no advance registration. Families should meet at the Uris Center, Free (with museum admission). Day themes: 7/25, *Drawings and Oil Paints*; 7/26, *The Abstract Expressionists*; 7/27, *Egyptian Jewels*; 7/28, *Details in the Distance*; 8/1, *Buddha*; 8/2, *Starting with a Line*; 8/3, *Boxes*. . . Family Films at 1: 7/25: *The Dragon's*

Tears; *Why Mosquitoes Buzz in People's Ears*; *See*; 7/26: *Begone Doll Care*; *Jackson Pollock*; 7/27: *Zen*; *Pysanka*; *Ukrainian Egg Colic*; *Glass*; 7/28: *The Grasshopper and the Ant*; *Mindscape*; *Wind*. Fifth Ave. at 82nd St. (570-3932).

STUNO MUSEUM IN HARLEM—Films about the joys and problems of growing up in Africa, the Caribbean countries, and the U.S. Wed. and Fri. at 10 a.m. and 1, through 8/25, 144 W. 125th St. (864-4500). Hours: Wed.-Fri. 10-5; Sat., Sun., 1-6, \$1, adults \$2.

RICHMONDTOWN RESTORATION—Little Folks program. Parents and children (ages 5-12) can learn about 19th-century games and chores Wed. and Thurs. through 8/30, 7/26 (for ages 5-7), 7/27 (for ages 8-12) at 3: *Silly Hats and Pinwheels*. Learn how to make paper hats and toys. \$3.50; adults \$4.41 Clarke Ave. (718-351-1617), S.I.

NEW YORK BOTANICAL GARDEN—Summer Gardening. Children ages 5-16 will tend plots and study nature topics: Tues. and Thurs., through 8/31 or Wed. and Fri., through 8/30, 945 . . . *Summer Summer*. Hands-on workshops for ages 7-12, where kids learn about birds, vegetables, cooking, and more. Through 8/26 (220-8982). Southern Blvd. and 200th St. Bronx. Tue.-Sun., 10 a.m.-4: \$1.25; adults, \$2.50.

BROOKLYN CHILDREN'S MUSEUM—7/27 at 12:20: *Mystery Culture Stories*, 7/28 at 7: *Tex the Wizard*. Textured *Howl* of the Hairy. . . *Summer Summer*. Hands-on workshops for ages 7-12, where kids learn about birds, vegetables, cooking, and more. Through 8/26 (220-8982). Southern Blvd. and 200th St. Bronx. Tue.-Sun., 10 a.m.-4: \$1.25; adults, \$2.50.

NEW YORK HALL OF SCIENCE—Relive the 1939 and 1964 New York World's Fairs on film, every weekend through 8/27, 7/29, 30, 8/5, 6, 12, 13: *Selling the Fairs*, includes a 30-minute episode of the *Flintstones* traveling to the "future" 1964 World's Fair. . . Through 8/27: *Molecules and Society*, a *Fantastic Voyage*; from France, a 15-minute multimedia journey through 200 years of progress in chemistry, with special effects like an electronic universe. . . Exhibits: *Seeing the Light*, a journey into the world of color and light; *Realm of the Atom*, an explanation of the public quantum theory; *Structures*, a look at how natural forces support structures. *Radio Station WJ3M*, a real ham radio station broadcasting every weekend from the Hall of Science. 47-01 11th St., Flushing Meadows-Corona Park. (718-4199-0005). Wed.-Sun., 10 a.m.-5; \$1.50, \$2.50.

STATEN ISLAND CHILDREN'S MUSEUM—For preschoolers and their parents: Tue. and Thurs. through Aug., 11 a.m.-1, storytelling and hands-on workshops for ages 3-6, 7/25, 8/1, 8, 15, at noon: *Creative Movement* taught by Linda McAndrew; \$4 each session. Call about special activity-day workshops: Tue., Asian Adventures; Wed., Harbor Happenings; Thurs., Museum Exhibits; Fri., Something Scientific. \$4 each session. Sun Harbor, 100 Richmond Terr. (718-273-2000). Wed.-Fri., 1-4; Sat.-Sun., holidays 11 a.m.-5. \$2.

BOOKS

BIG OLD BONES, by Carol Carrick. Kindergarten-Grade 2. Clarion Books, \$13.95.

THE FAIRIES, by William Allingham. Kindergarten-Grade 2. Henry Holt, \$13.95.

HOW GEORGINA DROVE THE CAR VERY CAREFULLY FROM BOSTON TO NEW YORK, by Lucy Bate. Pre-school-Kinderergarten. Crown Books, \$12.95.

SHARK BENEATH THE REEF, by Jean Craighead George. Grade 5 and up. Harper and Row, \$11.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUARE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 7/26: Julie Bluestone Group. 7/27: Steve Kenyon Group. 7/28: Bill Wurtzel and Howard Morgen. 7/29: Rodney Jones Group. 7/30: Lisa Michel & Billy Newman Quartet. 7/31: Jam session with Hassan Williams. 8/1: Frank Lakewood.

BIRDLAND—2745 Broadway, at 105th St. (749-2229). Restaurant with live jazz. 7/26: Benny Green Trio. 7/27: Freddie Bryant Quintet. 7/28, 29: James Moody. 7/30: Lonnie Plaxico. 7/31: Brian Melvin Quartet. 8/1: Don Friedman Trio. Sets Sun.-Thurs. at 11, Fri.-Sat. at 9, 10:30 and midnight.

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/30: Nages. 8/1: Hubert Laws. "After Hours," the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m.

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). 7/26: Brian Everett Quartet. 7/27: Myles Told Quartet. 7/28: Nancy Munroe. Shows every Wed.-Sat. from 9.

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/26: Richard Marx. 7/27: *At the Movies*, musical starring Vivian Cherry, Parity Darcy, John Fiere, Anni Golden and John Martin Green. No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/29: Pianist James Williams with Jamil Nasser on bass. 7/31-8/5: Harold Mayern with Jamil Nasser. Sets from 9-9:45.

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 7/26-29: William Galsion. 7/30: Aloisio Aguiar and his trio. Mon.-Thurs. 8-midnight, Fri.-Sat. 9:30-1:30 a.m.

CLUB PARADISE—15 Waverly Place, bet. Greene and Mercer Sts. (533-3048). Tropical club featuring Brazilian, Caribbean and African music. 7/28: Rebel Soul. 7/29: Assab. Shows at 10 and midnight.

DELTA 88—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 7/26: Diane Scanlon's L'il Kitten and the Hounds of Love. 7/27: Zydeco with Loup Garou. 7/28: The Ronnie Gent Band. 7/29: The Daves. 7/30: The Worms. 7/31: Gospel group The New Voices of Freedom.

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/26: Geraldine McNamara, Fiona Doherty, Steve Johnson. 7/29: Damaged Goods, Marc Nastasi, Barbara Gogan, Paul Scott Goodman. No credit cards.

FAT TUESDAYS—190 Third Ave. (533-7902). Through 7/30: Elements with Mark Egan, Danny Gottlieb, Stan Simole, Clifford Carter. 8/1-6: Eddie Harris Quartet.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with "Jazz in the Evening" program featuring Buckley and John Pizzarelli, through 7/30. Pete Malinverni. 7/31: Dorothy Donagan. 8/1-6: Sets Mon.-Thurs. at 8 and 9:45, Fri.-Sat. at 8, 9:45 and 11:45, Sun. at 7 and 8:45. Down-

stairs: Every Fri. and Sat. from 9-11: Singer-pianist Daryl Sherman with Boots Malone on bass.

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/26-29: Hal Schaefer. 7/30: Dave Berkman. 7/31: Lynn Bernstein. 8/1: Hal Schaefer. Upstairs: 7/28: Estelle Wolfin in "Conversations with Joan Crawford" at 7:30; Mario Cantone at 10, 7/29: Satin Dolls in concert at 8, cabaret at 9:30 and 11:30.

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Wolfin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m.

INDIGO BLUES—221 W. 46th St. (221-0033). Sun.-Wed. at 9:30 and 11:30, Thurs.-Sat. at 9, 11 and 1 a.m. Through 7/30: John Faddis Quartet. 8/1-6: Marcus Roberts Quartet. Every Mon. at 9:30 and 11:30; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin.

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 7/26: Lance Hayward Trio. 7/27: John Pizzarelli, Jr., Gary Haase, Bob Paterson. 7/28: Judy Barnett Quartet. 7/29: Ken Peplowski Quartet. 7/31: Andy Tuck. 8/1: Bill Miller and Steve Giordano.

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-9499). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9, through 7/29: Pianist Russ Kasso with Chip Jackson on bass. 8/1-5: Pianist John Hicks with Don Pate on bass.

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/26-29: Camper Van Chaboume at 10 and midnight. 7/28, 29: Alva Rogers at 8. 7/31: Wilber Force with Wilber Morris at 9; Mark Wagner's Shadow Lines at 11.

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/19: Theelma Carpenter and Hadda Brooks perform "Swing Street Legends." Tue.-Sat. 9:15 and 11:15. Closed Sun.

RED BLAZER—200-349 W. 46th St. (262-3112). Wed.: The Ray Alexander Quintet followed by Stan Brian Big Band. Thurs.: Rick Hardeman Quintet. Fri.: Terry Waldo and the Gotham City Jazz Band. 7/26: The Bob Canwell Band. Sun.: Samulano Trio with Corky D. Mon.: Howie Wyeth Trio. Tue.: Vince Giordano and the Nightingales Big Band.

THE RITZ—254 W. 54th St. (541-8900). Dance to the Big Beat at this new location. 7/28: Reggie Feet. 7/29: Jeff Healey. 7/30: B.B. King. 8/1: Steppenwolf.

THE ROCK 'N' ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7660). 7/26: Early Warning with Rhet Taylor. 7/27: Kingston Came. 7/28: Gary Silver. 7/29: Rock-cola. 7/30: Mike Dalton & The Push. 7/31: Skeleton Crew with Tom Zvonch and Tom Morrongiello.

SHERIDAN'S—271 Adelphi Street, Brooklyn. (718 935-0292). 7/28, 29: Bill Lee's "Neah's Ark" with Susan Kaplan-Lee and Arnold Tome Kaplan-Lee. Shows at 9:30 and 11:30.

SWEET BASIL—68 Seventh Ave. So. (242-1785). Through 7/30 and 8/1-6: Tommy Flanagan Trio with George Mraz and Kenny Washington. Three shows nightly from 10.

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/28, 29: Olivia Ward. Shows

Thurs. at 9 and 11, Fri.-Sat. at 9 and midnight.

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Nightly at 8 through 9:24: *An Evening With Sid Caesar*. The *Legendary Genius of Comedy*. 7/28, 29: The Dave Valentine Quintet. 7/31: Mongo Santamaria and his band; Bobby Rodriguez y la Nueva Compania. Terrace: 7/25 through 9/3: Pianist Junior Mance with Marty Rivera on bass. Tue.-Thurs., Sun. from 10-2 a.m., Fri.-Sat. 10-3 a.m. Comedy Spot at the Top: 7/26-29: Bill Hicks; Noo Yawk Tawk.

VILLAGE GREEN—531 Hudson St. (255-1650). Pianist Dom Salvador plays every Tue. from 8-10 a.m. Jazz-pianist Skip Weinstock with David Phillips, Wed.-Thurs. 8:30-midnight, and singer-pianist Murry Grand plays Fri.-Sat. from 9-1 a.m.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/30: Illinois Jacquet and his Big Band. 8/1-6: Kenny Burrell Quartet. Shows at 10, 11:30, and 1 a.m.

VISIONS—125 MacDougal St. (673-5576). 7/26, 27: Joe Lovano Sextet. 7/28: Glenn Augello. 7/29: Graf-Race. 7/30: Jeremy Segal/Lee Ann Ledgerwood Quartet. 7/31: Andy Lavigne and John Abercrombie. Sets at 9:30 and 11:30, Sun.-Thurs., with an extra set on Fri. and Sat. at 1 a.m.

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (794-6006). Restaurant/jazz club. Through 7/26: The Bob Dorough Trio. 7/27: The Danny Draper Blues Band. 7/28: The Roy Gerson Sextet featuring Jim Masters. 7/29: Al Bundy and Friends. 7/30: The Danny Draper Blues Band. 7/31: Clarence "C" Sharpe with the Ari Roland Trio. 8/1: The Lenny Stern/Jam Fetter guitar duo with Zanzibar. Sets from Mon.-Sat. 9, Sun. at 8.

ZIMMO—126 W. 14th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8, through 7/29: Pianist Pete Malinverni with Peter Washington on bass. 7/31-8/5: Pianist Adam Mokowicz with Gary Maziarz on bass.

COUNTRY/WESTERN

LOVE STAR CAFE ROADHOUSE—240 W. 52nd St. (245-2950). 7/26: Modern Society; Tiny Lights; Jimg. 7/27: The Amers and the Rockets. 7/28: Willie DeMille. 7/29: Spencer Davis Group.

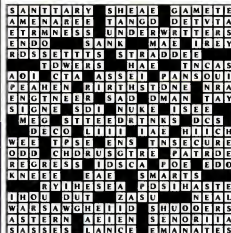
O'LENNY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country music hangout with dancing.

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 7/26: Margaret Smith. 7/27-30: Freddy Stoller. Thurs. 7/26: Sam and his 8 and 10:30. Sat. at 9 and 11:30. Every Tue.-Thurs., Sun. at 9:30, Sat. at 11:30. All-Star Comedy Show. Mobile: Upstairs at Caroline's (619-4800). New club featuring "Down Home Food and Music." 7/28, 29: The Van Dorens. Boardwalk Cafe: Every Fri. at 5:30 and 7: The Worms.

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers. Seven nights a week, with standees Larry Amoros, and Gary Lazer.

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/30: Lenny Varmedo; Peter Fugel; Al Romero; Jim David; Barry Weintraub; Scott Boger; Danny Curtis; Mike Egan. 7/31-8/6: Ben Creel; Mark Cohen; Ritchie Marin; Tony Povel; Adrienne Tolch.



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HAMBURG HARRY'S—145 W. 45th St. (840-6566). 7/27: The Poster Boys. 7/28: "Grin and Tonic." Steve Solis. Shows at 8:30 p.m. **AE, MC, V.**

IMPROVISATION—58 W. 44th St. (765-8268). Comics and singers seven nights a week, with regular Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9 p.m. Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elsysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30. Pianist Johnny Andrews. Wed.-Sat. Two shows, first show at 8:30, featuring Mel Martin, Lynn De Vere and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 7/26: Comedian Jack Young and singer Pamela Smith. 7/27-29: Comedian Terry Day and magician Torkova. 8/1: Comedy/magic show alone. Shows Wed.-Thu. at 9:30, Fri.-Sat. at 9 and 11 p.m. **AE, MC, V.**

RAGS TO RICHES—226 E. 54th St. (688-5577). New comedy show running. Through 7/30: Rich Scotti, Spinks, Taylor Mason, David Heenan. 7/31-8/6: Randy Harty, Ray Romano, Al Duchane, David Heenan. Sun.-Thu. from 9 p.m. Fri.-Sat. at 9 and 11:30. "Happy Hour" comedy shows Thu.-Fri. from 8-9 p.m. **AE, CB, DC, MC, V.**

DANCING

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque theater with dancing to the Maxim's Orchestre every Tue.-Thu. from 9 p.m. Fri.-Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-night-club with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10-4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining cars featuring the Quartetto Romano with singer Rolando. Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2-30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. Through 7/26: Toots and the Maytals. 7/27: Pato Banton. 7/28: Mario Rivera and the Salsa Reguetes. 7/29: Pe de Boi Power. 8/1: Alex Bugnon. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 7/26, Thu.-Sat. at 9 p.m. La Gran Scena Opera Company. 7/26, 27 at 11: Bruce Hopkins. 7/28, 29 at 11: Little Jimmy Scott. 8/1: Johnnie Ray. **AE, MC, V.**

CHEZ BUAVALIS—852 Tenth Ave., at 56th St. (581-6340). A new supper club featuring Mr. Elk & Mr. Seal. 7/26-29: Tony Schwartz. 8/1: Shows Wed.-Thu. at 9 p.m. Fri.-Sat. at 9 and 11 p.m. **AE, DC, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346 W. 46th St. (265-8133). 7/26: Lee Torchia with Armen Donelian. 7/27: Laura Vaccaro with John DiMartino, John Beltraggio and David Cox. 7/28, 29: Katy McCombs with Marty Henne. 7/31-8/1: Joseph Porrello's class from the New School. Piano Bar: Every Tue.-Sat. from 9: Pianist Danny Appleman. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/26: Heidi Mollenhauer. The Subject Was Nourissed. 7/27: Charles Cernice. 7/28: Mark-Alan; Nancy Timpanaro; Mona Rogers in person. 7/29: Hazzle Goodman. Sharon McNight. 8/1: Bob Deacon's Cafe. Berlin. 7/30: Mr Ruby Rims; Beverly Hills. 7/31: Jay

Rogers; Don Swanson. 8/1: Phyllis Pastore; Michael McQuary. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Singer-pianist Steve Ross. Wed.-Sat. from 9:30. **AE, CB, DC, MC, V.**

RAINBOW & STARS—45th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Elegant new cabaret room with a spectacular view. Through 8/12: Theodore Bikel. The Rainbow Rooms: Dine and dance to the Rainbow Room Dance Band alternating with Maurizio Smith and Friends, every Tue.-Sat. from 7:30-1 a.m. **AE.**

STEVE MCGRATH'S—158 W. 72nd St. (395-7400). A new cabaret theatre supper club. Every Tue.-Fri. at 8 p.m. Sat. at 7 and 10, Sun. at 3 and 7:30. Showing Off: a musical revue featuring Douglas Bernstein, Veanne Cox, Donna Murphy and Mark Sawyer. 7/27, 28: The Filler Theater. 7/31: New York Talk, improvisational comedy. 7/31: Ralph Brande, Equity Fights AIDS benefit. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11 p.m. **AE, CB, DC, MC, V.**

BEERMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7330). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.-Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Cafe Carlyle: Through 9/1, Mon.-Fri. from 9:30-12:30. Pianist Frank Owens. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). The View: New York's only revolving-roof restaurant. 48 floors above Broadway, with Charles St. Paul and his Band. Tue.-Thu. from 9-1 a.m., Fri.-Sat. 10-2 a.m. J.W.'s: Singer-pianist-harpist Paul Balfour performs Tue.-Sat. at 9:30 and 11:30. Broadway Lounge: Singer-pianist Ann DeBrot performs Wed.-Sat. 10-2 a.m. The Clock Lounge: Pianist Robin Meloy Mon. 8-midnight, and Thu.-Fri. 4-7. Bobbi Miller plays Mon.-Tue. 4-8, Sun. 6-11. Bob Dawson takes over Tue. 8-midnight, Wed. and Sat. 6-11, Thu.-Fri. 7-11. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). Oak Rooms: Pianist-composer Irving Fields. Tue.-Sat. from 9:30-10:30, followed by pianist Michael Roberts from 10-12:30 a.m. Jazz-pianist Lenora Raphael plays Sun. and Mon. from 6:30-10:30. Edwardian Rooms: Pianist-composer Earl Rose, Tue. and Wed. from 7-11. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). Ambassador Lounge: Singer-pianist Marty Phillips performs every Fri. and Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 7/26: Bobby Ermini sings Al Johnson. 7/30: Wyandria Woolley. 7/31: Amanda Green. 8/1: Bill Graves. Nightly at 8. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullfums, nightly from 7:30-midnight. **AE, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over Thu., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu., Sat.: Andy Monro. Tue., Fri.: Buck Buchholz. Sun.: Faulkner Evans. **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodcock performs Tue.-Thu. from 9-11 p.m. Sat. 7:30-11:30. **AE, CB, DC.**

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., July 26

3:00/WNCN—Rodrigo:
Concert Serenade for
Harp and Orch.; C.
Strauss: Oboc. Qt. in E-
Flat, Op. 8, No. 4.

WNYC—Elgar: *Enigma*
Variations; *Miskowicz:*
Piano Sonata No. 5.

WQXR-AM/FM—
Janacek: Sinfonietta;
Haydn: Sym. No. 70.

4:00/WNCN—Holst:
Planets, Op. 32; *Tartini:*
Cto. for Trumpet in D.

WQXR-AM/FM—
Chopin: Polonaise No. 1
in C-Sharp, Op. 26;
Rossini: *William Tell*
Ov.

6:00/WNCN—Ravel: *La*
Valse; *Francaix:*
Diversissement for
Bassoon and String Qt.

7:00/WNCN—Copland:
Billy the Kid; *Mozart:*
Sym. No. 17 in C.

WNYC—Schubert:
Sym. in C; *Corigliano:*
Vergil.

8:00/WQXR-AM/FM—
Chopin: Piano Cto. No.
2 in E; *Koussevitzky:*
Cto. for Doublebass and
Orch., Op. 3.

9:00/WNCN—Dvorak:
Chopin: Cello No. 2 in b,
Op. 104; *Delius:*
Feminine and Gerda:
Intermezzo.

WNYC—Los Angeles
Philharmonic: *Debussy:*
Afternoon of a Faun;
Prelude; *Stravinsky:* Cto.
for Orch.; *Brahms:* Piano
Cto. No. 2 in B-Flat.

9:06/WQXR-AM/FM—
McGraw-Hill Young
Artists Showcase: "Robert
Sherman, host."

Thur., July 27

3:00/WNCN—Wagner:
Siegfried; *Idyll*; *Handel:*
Sonata for Flute and
Continuo in G, Op. 1, No.
6.

WNYC—Dohnanyi:
Ruralia Hungarica;
Bartok: 4 Pieces for
Orch.

WQXR-AM/FM—
Bach: Suite No. 2 in b;
Ravel: *Rapsodie Espagnole*.

4:00/WNCN—
Rachmaninoff: *Vocalise*,
Op. 34, No. 14;
Offenbach: *La Grande*
Duchesse in *Gerolstein*: Ov.

WQXR-AM/FM—
Mozart: Divertimento in
F; *Carulli:* Guitar Cto. in
A.

7:00/WNCN—Wagner:
Tristan and Isolde; Prelude
and "Liebestod"; *Handel:*
Ov. in D.

WNYC—Schubert:
"Trout" Qnt.;
Stravinsky: "Ebony"
Cto.

8:00/WNCN—Rossini:
Sonata for Strings No. 6
in D; *Mozart:* Fantasia in
d.

WQXR-AM/FM—
"Symphony Hall."
Dohnanyi: Variations on
a Nursery Tune;
Granados: *Dante*, Op. 21.

9:00/WNCN—Kodaly:
Háry János; Suite; *Haydn:*
Sym. No. 30 in c;
"Alleluia."

WNYC—Saint Paul
Chamber Orchestra.
Rameau: *Les Indes*
Galantes; Suite No. 1;
Giuliani: Guitar Cto. in
A, Op. 30; *Vivaldi:* Cto. in
a; *Bach:* Suite No. 3 in
D.

Fri., July 28

3:00/WNCN—Rimsky-
Korsakov: *Capriccio*
Espagnol, Op. 34;
Vivaldi: Cto. for Flute in
G, Op. 10, No. 4.

WNYC—Offenbach:
Gaite Parisienne;
Baciewicz: String Qt.
No. 4.

WQXR-AM/FM—
Rodrigo: Guitar Cto.;
Tchaikovsky: *Fatum*.
4:00/WNCN—Bisetz:
Joux d'enfants, Op. 22; D.
Scarlett: Sonata in D.

WQXR-AM/FM—
Vivaldi: Trio for Violin,
Lute, and Continuo in C;
Holst: "St. Paul's" Suite.

5:00/WNCN—Gluck:
Orfeo et Euridice; "Dance
of the Blessed Spirits";
Susato: *Dumery*;
"Allemandes."

7:00/WNYC—Mozart:
Serenade for 13 Wind
Instruments; *Vaughan*
Williams: 6 Studies in
English Folk Songs.

8:00/WQXR-AM/FM—
"Symphony Hall." *Elgar:*
Cto. Cto. in c, Op. 85;
Bax: Fantasy for Viola
and Orch.

9:00/WNCN—Saint-
Saens: Sym. No. 3 in c,
Op. 78, "Organ";
Debussy: Sonata for
Flute, Viola, and Harp.

9:06/WQXR-AM/FM—
The San Francisco
Symphony Orchestra.
Edo de Waart, conductor;
pianist Garrick Ohlsson.
Claudio A. Lincoln
Portrait; *Wuorinen:* Piano
Cto. No. 3; *Dvorak:*
Sym. No. 9, "From the
New World."

Sat., July 29

10:00 a.m./WNCN—
Mozart: Sonata for Piano
No. 5 in G; *Tartini:*
Sonata for Violin and
Continuo in d, "The
Devil's Trill."

WNYC—Gabrielli: 3
Canzones; *Mozart:* Horn
Cto. No. 3 for Flute and
Viola.

WQXR-AM/FM—
Mozart: Horn Cto. No.
4; *Sibelius:* "Rakastava"
Suite; *Debussy:* Duo
No. 3 for Flute and Viola.

11:00 a.m./WNCN—
Tchaikovsky: *Sleeping*
Beauty, Op. 66;
Beethoven: Country
Dances for Orch.

WNYC—Beethoven:
Piano Sonata No. 13;
Berlioz: *Symphonie*
fantastique.

WQXR-AM/FM—
Rodriguez: *Fantasy for a*
Gentleman; *Scarlatti:*
Sinfonia No. 1 in F.

12:00/WNCN—Haydn:
Sym. No. 24 in D;
Mendelssohn: Prelude
and Fugue in A-Flat, Op.
35, No. 4.

WNYC—
Rachmaninoff: Piano
Cto. No. 3; *Vaughan*
Williams: Sym. No. 5.

WQXR-AM/FM—
Saint-Saens: Piano Cto.
No. 4 in C; *Handel:*
Samsen; Suite; *Rossini:*
Cto. No. 6 in F.

1:00/WNCN—
Bachmaninoff: Cto. for
Piano No. 2 in c, Op. 18.
Susato: *Dumery*;
"Allemandes."

1:30/WQXR-AM/FM—
"Saturday Afternoon at
the Opera." *Bellini:*
Norma (Sutherland,
Caballé, Pavarotti, Orch.
of the Welsh National
Opera/Bonyng).

**3:00/WNCN—Bach:
Orchestral Suite No. 4 in
D; *Beethoven:* Variations
on an Original Theme in
c.**

**5:00/WNCN—Wagner:
Op. 78, "Organ";
Debussy: Sonata for
Flute, Viola, and Harp.**

5:06/WQXR-AM/FM—
The San Francisco
Symphony Orchestra.
Edo de Waart, conductor;
pianist Garrick Ohlsson.
Claudio A. Lincoln
Portrait; *Wuorinen:* Piano
Cto. No. 3; *Dvorak:*
Sym. No. 9, "From the
New World."

**7:00/WNCN—Rodrigo:
Concerto de Aranjuez;
Bach: Sonata for Flute
and Harpsichord No. 1 in
b.**

8:00/WNCN—
Mendelssohn: Sonata for
Violin in F; *Wolfe:* Cto.
for Clarinet No. 2 in E-
Flat, Op. 74.

9:00/WNCN—Schubert:
Piano Qt. in A, Op. 114,
"Trout"; *Beethoven:* Qt.
in F, Op. 14, No. 1.

9:30/WQXR-AM/FM—
The Cleveland Orchestra.
Jahja Lim, conductor;
pianist Thierry Huillet.
Musorgsky: *Night on*
Bald Mountain;
Tchaikovsky: Piano Cto.
No. 1; *Shostakovich:*
Sym. No. 1.

Sun., July 30

10:00 a.m./WNCN—
"Classical Guitar."
Paganini: Guitar Qt. No.
12 in a; *Boccherini:*
Guitar Qt. in C.

WNYC—"The
Symphony Cycles." The
Six Symphonies of
Schubert, Beethoven, and
Vaughan Williams.

WQXR-AM/FM—
Mendelssohn: Violin
Cto. in c, Op. 64.

11:00 a.m./WNCN—
Bach: Brandenburg Cto.
No. 5 in D; *Boccherini:*
Qt. in f, Op. 42, No. 1.

WQXR-AM/FM—
Gershwin: *An American in*
Paris.

12:00/WNCN—Haydn:
Cto. for Horn No. 1 in D;
Liszt: Cto. for Piano No.
1 in E-Flat.

WQXR-AM/FM—
Ravel: *Daphnis et Chloé*;
Suite No. 2; *Mozart:*
Divertimento in B-Flat;
Copland: Music for
Movies.

1:00/WNCN—Chicago
Symphony Orchestra.

Georg Soli, conductor.
Bartok: Music for
Strings, Percussion, and
Celesta; *Bluebird's Castle*,
Op. 11.

3:00/WNCN—Brahms:
Variations on a Theme by
Paganini, Op. 35;
Berlioz: "Le Corsaire"
Ov., Op. 21.

3:04/WQXR-AM/FM—
"The New York
Philharmonic Showcase."
Martin Bookspan, host.
Recorded performances
from WQXR's repertoire.

5:00/WNCN—Auber:
Crown Diamonds, Ov.;
Vaughan Williams:
Dives and Lazarus; "Five
Variants."

6:00/WQXR-AM/FM—
Debussy:
Prélude à l'après-midi d'un
jeune; *Telemann:* Sonata
for Bassoon and Continuo
in f.

7:00/WNCN—Grieg:
Peer Gynt; Excerpts;
Holst: "Moorish" Suite.
WNYC—"Opera Box."

8:00/WQXR-AM/FM—
"Metropolitan Life Opera
House." *Offenbach:* *La*
Belle Hélène (Norman,
Aler, Burles, Toulouse
Capitole Orch./Plasson).

9:00/WNCN—
Beethoven: Sonata for
Violin and Piano No. 9 in
A, Op. 47, "Kreutzer";
Villa-Lobos: Prelude for
Guitar No. 5 in D.

Mon., July 31

3:00/WNCN—
Rachmaninoff: *Isle of the*
Dead, Op. 29;
Boccherini: Qt. in E-
Flat, Op. 29, No. 5.

**WNYC—Danz: Cello
Qt. in B; *Elgar:* Violin
Cto.**

WQXR-AM/FM—
Beethoven: Sym. No. 8;
Delalande: Suite for the
Royal Supper.

4:00/WNCN—
Pachelbel: Canon and
Gigue in D; *Haydn:* Trio
No. 4 in G, "London."

WQXR-AM/FM—
Elgar: Three Bavarian
Dances, Op. 27;
Moncheles: Concertante
for Flute, Oboe, and
Orch.

**6:00/WNCN—Rossini:
La Danza; *Mendelssohn:*
Capriccio in E, Op. 118.**

7:00/WNCN—Saint-
Saens: *Carnival of the*

Animals; *Mozart:* Piano
Trio in G.

WNYC—Brahms: Piano
Sonata in f; *Ravel:* *La*
Valse; *Jarrett:* *Book of*
Ways.

8:00/WNCN—
Beethoven: Qt. No. 15
in a, Op. 132; *Cima:*
Sonatas for Recorder and
Continuo.

WQXR-AM/FM—
"Symphony Hall."
Stravinsky: *The Firebird*.

9:00/WNYC—Minnesota
Orchestra. *Messiaen:*
Chronochromie; *Mahler:*
Sym. No. 1.

9:06/WQXR-AM/FM—
The Boston Symphony
Orchestra. *Seiji Ozawa*,
conductor. R. Strauss:
Elektra.

Tue., Aug. 1

3:00/WNCN—Debussy:
La Mer; *Mozart:* Flute
Cto. No. 3 in C.

**WNYC—Widor: Suite
for Flute and Piano;
Stravinsky: "Pulcinella"
Suite.**

WQXR-AM/FM—
Tchaikovsky: Suite No.
4 in D, "Mozartiana";
Wagner: *The Flying*
Dutchman: Ov.

4:00/WNCN—Sarasate:
Campana; Fantasy, Op. 25;
Mozart: *Lucia Silla*: Ov.

WQXR-AM/FM—
Pergolesi: Concertino
No. 1 in G; *Grieg:*
Symphonic Dance No. 4.

7:00/WNCN—Saint-
Saens: *Carnival of the*
Animals; *Vanhal:* Oboc. Qt.
in F, Op. 7, No. 1.

**8:00/WNCN—Ravel: *Le*
Tombé de Coprin;
Vivaldi: Cto. for 2
Violins in D.**

9:00/WNCN—Mozart:
Cto. for Violin No. 5 in
A, "Turkish"; A.
Scarlatti: Cto. Grosso
No. 4 in c.

WNYC—"Chamber
Music Society of Lincoln
Center." *Brahms:*
Clarinet Qt. in b, Op.
115; *Rozens:* *Brigitte Maier*;
Dvorak: Piano Trio in f,
Op. 65.

9:06/WQXR-AM/FM—
The Philadelphia
Orchestra.

TELEVISION

LISTINGS

COMPILED BY JENNIFER SEABURY

Weeknights, JULY 26 - 28 and 31 and AUG. 1

WCBS
975-4321
WABC
664-4444
WNYW
452-5555
WABC
456-7777
WWOR
(201) 330-2153
WPXI
949-1100
WNET
560-2000
WLTV
(516) 454-8866
WNYC
669-7800
WABC
(516) 364-2222
TURNER BROADCASTING SYSTEM
(408) 827-1500
HBO
512-1208
SPORTSCHANNEL
(516) 364-2222
LIFETIME
832-8832
CINEMAX
512-1208
NICKELODEON
713-6425
THE MOVIE CHANNEL
708-1600
ESPN
(203) 585-2000
MADISON SQUARE GARDEN NETWORK
563-8980
ARTS & ENTERTAINMENT NETWORK
661-4500
SHOWTIME
708-1600
TURNER NETWORK TELEVISION
(404) 827-1500
USA NETWORK
408-9100
THE DISCOVERY CHANNEL
(301) 577-1999
CABLE NEWS NETWORK
(404) 827-1500
THE DISNEY CHANNEL
(818) 569-7500

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., JULY 26

6:00
News
Three's Company
Matt Houston
Sar Trek
New Jersey News
World of Survival: Ghost Town
Italian Programming
Alfie
Think Fast
Movie: Masters of the Universe
Hane Run Derby
New Wilderness
Movie: The Secret of My Success
Space Experience
 6:30
News
Family Ties
Nightly Business Report
Carol Burnett
Movie: Flowers in the Attic
Double Dare
Sportscast
Profiles: Amelia Earhart
Of Energy, Minerals, and Man
Showbiz Today
 7:00
This Evening
News
Jeopardy
Cosby
Cheers
MacNeil/Lehrer
Contact: Long Island
Andy Griffith
Smoking
Inspector Gadget
Sportscast
Yankees Scorecard
Chronicle
World Monitor
Moneyline
 7:30
Wheel of Fortune
Family Feud
Current Affair
Entertainment Tonight
Baseball: Mets vs. Pittsburgh Pirates
News
Wild America: Cuthroat
Baseball: Atlanta vs. San Francisco
Movie: White Water Summer
Ca for the Green
Looney Tunes
Corvette Challenge
Baseball: Yankees vs. Cleveland Indians
World of Survival: Monkeys
Celebrate
Crossfire
 8:00
Jake and the Fat Man

Unsolved Mysteries
Movie: Butch Cassidy and the Sundance Kid
Growing Pains**10**
Movie: Jason Lives Part VI: Jason Lives and Movement
Audubon Society Special: Whales
Wise Guys and Coming Out
Movie: French Cancan
Wrestling
Movie: Bilal: Blues
Movie: Young Frankenstein
Mr. Ed
Bowling
Movie: Cross My Heart
Movie: Cimarron
Equinox
Primeres
 8:30
Just the Ten of Us
Patty Duke
Twentieth Century
 9:00
Night Court
Hooperman
Headline
Movie: Show Boat
Movie: The Dead Pool
Movie: When Your Lover Leaves
Make Room for Daddy
Gallant Breed
Movie: Obsessed With a Married Woman
Arthur Clarke's World
Larry King Live
 9:30
Knight and Daye
Roger Guillaume Show
South Africa Now
Doma Reed
The Boys
Centenary of the Motorcar
 10:00
Wiseguy
Miami Vice**11**
News
20/20 News
EastEnders
Movie: Elms and Her Men
Sax '89 Weekly
Movie: Murphy's Romance
Saturday Night Live
Movie: Can't Buy Me Love
Olympic Festival
Decades: '60s
Movie: Positive I.D.
Secrets of Nature: Journey Into Summer

Running and Racing School
Movie: Ride the High Country
News
Odd Couple
Fishing Party
Allat Allot
Not Necessarily the News
Sports Nightly
Second City TV
Sports Forum
 11:00
News
M*A*S*H
Cheers
Mystery: Dorothy L. Sayers' Lord Peter Wimsey
Robin's Nest
Hellenic TV U.S.A.
Kids in the Hall
At the Improv
Movie: Between Two Worlds
Pete of Progress
Moneyline
 11:30
Pat Sajak Show
Tonight Show
Kajak
Nightline
Arsonic Hall
The Honeymooners
Never the Twin
Damon Wayans
My Three Sons
Sportscast
Movie: Fanny Hill
Sports Tonight
 11:45
Movie: The Great Outdoors
MIDNIGHT
Movie: China Clipper
Sar Trek
Movie: The Crime of Monsieur Lang
Movie: A Fish Called Wanda
Doma Reed
Inside the PGA
Movie: Thaxx
Beyond 2000
 12:20 a.m.
News
Movie: Cowboy
 12:30 a.m.
David Letterman
All in the Family
Morton Downey Jr.
Masterpiece Theater: Fortunes of War
NFL Yearbook
 1:00 a.m.
Adlerly: A Matter of Discretion
Archie Barker's Place
Tonight Zone
Movie: Sherlock Holmes and the Woman in Green

Running and Racing School
Movie: Ride the High Country
News
Odd Couple
Fishing Party
Allat Allot
Not Necessarily the News
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Adlerly: A Matter of Discretion
Archie Barker's Place
Tonight Zone
Movie: Sherlock Holmes and the Woman in Green

Movie: Summer School
Portrait of a Family
News
Movie: Cry Freedom
THU., JULY 27
 6:00
News
Three's Company
Matt Houston
Sar Trek
New Jersey News
World of Survival: Squirrel and Grunion
Italian Programming
Alfie
Think Fast
Movie: Dancers
Home Run Derby
New Wilderness
Movie: The Penguin Pool Murder
Portrait of Power
 1:45 a.m.
News
Movie: Broadcast News
 2:00 a.m.
Nightwatch
News
Real Estate Update
MacNeil/Lehrer
TV Classics
Movie: Young Frankenstein
Notre of Things
 2:20 a.m.
Movie: Killers of the Wild
Movie: Johnny Guitar
 2:30 a.m.
Inside Edition
Twilight Zone
 2:45 a.m.
Movie: Heartbreakers
 3:00 a.m.
Challenge
Movie: Masque of Red Death
Home Shopping Spree
On the Edge of Survival
The Brain
Television
Movie: Murder on a Highway
 3:15 a.m.
Movie: Salvador
 3:30 a.m.
Ben Casey
 3:45 a.m.
Movie: Can't Buy Me Love
 4:00 a.m.
Movie: Can Ellen Be Saved?
Sirens of San Francisco
HalfTime
Inside Television
Movie: The Fury
Movie: The Stork Club
Movie: Wives and Lovers
 4:30 a.m.
Body by Jake

TELEVISION

10:10 Global Village
10:30 Crossfire

8:00
2 48 Hours
3 Cosby Show
4 Movies: Captains Courageous
5 Baseball: Games To Be Announced
6 Bonanza
7 Movie: 32 Pickup
8 Struggle for Democracy: Chiefs and Strongmen
9 Masterpiece Theatre: The Fortunes of War
10:10 Movies: The Light Shepherds
11:00 Baseball: Mets vs. Pittsburgh
11:30 Mr. Ed
12:00 Movie: World Gone Wild
1:30 Off-Road Championship
2 Durrell in Russia
3 Movie: The Four Horsemen of the Apocalypse
4 Safari
5 Primetime

8:30
3 A Different World
4 This Old House
5 Party Dance
6 The Wild World of the East

9:00
2 The Cavanaugh
3 Cheers
4 P.O. V.: Wise Guys!
5 Mystery! Don't Let a Sayed Land Peter Wimery
6 Movie: Friday the 13th Part VII—The New Blood
7 Movie: The Killer Who Wouldn't Die
8 Movie: Richard Pryor Live on the Sunset Strip
9 Movie: Make Room for Daddy
10:10 Thursday Night Thunder
11:00 The Lady of the Camellias
12:00 Movie: American Ninja
1:30 Beyond 2000
2 Thursday Night Fights
3 Larry King Live

9:30
2 Coming of Age
3 Dear John
4 Car 54, Where Are You?
5 The Equalizer
6 L.A. Law
7 News
8 The Smokey
9 EastEnders
10:10 Christopher Hampton
11:00 Movie: The Last Challenge
12:00 Saturday Night Live
1:30 Movie: King Kong
2 Olympic Festival
3 Profiles of Nature: Black Bear

10:30
2 Odd Couple
3 Art Egan
4 Movie: Daddy's Boys
5 Movie: The Future Adventures of Tennessee Buck
6 Second City TV
7 Yankees Magazine
8 Super Dove

11:00 World of the Sea
11:30
2 48 Hours
3 M*A*S*H
4 It's a Living
5 Cheers
6 Eleventh Hour
7 Robin's Nest
8 Hellfire TV U.S.A.
9 Movie: Package Tour
10:10 Laugh In
11:00 Rodeo
12:00 Movie: The Barbarians
1:30 Sporting Life
2 Moneyline
3 News
4 Movie: Joan of Paris
5 Put Sakaj Show
6 Tonight Show
7 Kojak
8 Nightline
9 Arsenio Hall
10 The Honeycoons
11 Movie: Major Barbara
12 Never the Twin
1 My Three Sons
2 SportsCenter
3 Improv Tonight
4 Sporting Life
5 Sports Tonight

MIDNIGHT
1 Movie: Word of Honor
2 Friday the 13th
3 Discover: World of Science
4 Movie: A Stranger Is Watching
5 Movie: The Big Easy
6 Movie: The Dead Pool
7 Donna Reed
8 Supercross
9 World Showcase
10 Newsnight

12:30 a.m.
2 David Letterman
3 All in the Family
4 Morton Downey Jr.
5 Movie: Candy Strip Nurses
6 Movie: Motorcycle Illustrated
7 Coast to Coast
8 Austria
9 Night Heat: The Wise Guy
10 Archie Barker's Place
11 Twilight Zone
12 Movie: Sherlock Holmes and the Secret Weapon
1 World Monitor
2 Crossfire

1:15 a.m.
3 Kids in the Hall
4 Movie: Marie Antoinette
5 Later With Bob Costas
6 News
7 Joe Franklin
8 Rendezvous
9 1:45 a.m.
10 Kids in the Hall
11 Movie: Return to Salem's Lot
12 Movie: Caged Heat

2:00 a.m.
2 Nightwatch
3 News
4 Real Estate Update
5 McNeill/Leher
6 TV Classics
7 Movie: Evil Under the Sun

11:00 Movie: World Gone Wild
11:30 Wild Canada
12:15 a.m.
2 Movie: Christine
3 News
4 Inside Edition
5 Movie: Freedom
6 Twilight Zone
7 3:00 a.m.
8 Challenge
9 Movie: Beware of the Blob
10 Home Shopping Spree
11 Weight Loss
12 Struggle for Democracy
1 Television
2 3:15 a.m.
3 Movie: Stranger on the Run
4 Adam Smith's Money
5 Ben Casey
6 Movie: The Grand Highway
7 Movie: King Kong
8 Streets of San Francisco
9 P.O. V.
10 Inside Television
11 Movie: The Perils of Pauline
12 Movie: Stay Hungry
1 4:10 a.m.
2 Movie: Nightstick
3 Body by Job
4 The Avengers
5 Movie: I'll Wre
6 Free
7 5:00 a.m.
8 From Apollo to the Stars

FRI., JULY 28

6:00
2 48 Hours
3 The Company
4 Morton Downey Jr.
5 Star Trek
6 New Jersey News
7 World of Survival: Sea Eagle
8 Italian programming
9 Alice
10 Think Fast
11 Home Run Derby
12 New Wilderness
1 Breakthroughs
2 6:30
3 Family Ties
4 News
5 Nightly Business Report
6 Carol Burnett
7 Double Dare
8 Sportsbook
9 Profiles: Admiral Richard Byrd
10 Perspective
11 Showbiz Today
12 7:00
2 This Evening
3 News
4 Jeopardy!
5 Cosby
6 MacNeil/Leher
7 Contact: Long Island
8 Profiles: Admiral Richard Byrd
9 Perspective
10 Showbiz Today
11 7:30
2 Wheel of Fortune
3 Family Feud

5 Current Affair
6 Entertainment Tonight
7 Kate and Allie
8 Baseball: Yankees vs. Toronto
9 Mets Inside Pitch
10 Looney Tunes
11 Movie: Rented Lips
12 Boating World
1 High School Sportsweek
2 World of Survival
3 Jack Thompson
4 Down Under
5 Crossfire

8:00
2 Movie: Sin (Pt. I)
3 Highway to Heaven
4 Movie: Indiscreet
5 Perfect Strangers
6 Movie: Batman (1966)
7 Adam Smith's Money
8 World
9 Washington Week in Review
10 Movie: One Woman or Two
11 Movie: A Fish Called Wanda
12 Baseball: Mets vs. Chicago
1 Movie: The Rape of Richard Beck
2 Movie: Dolls
3 Mr. Ed
4 Hydroplane Racing
5 Boating
6 Eagle and the Bear
7 Movie: Stakeout
8 Movie: Grand Prix
9 Testament
10 PrimeNews
11 8:30
2 Full House
3 Wall Street Week
4 Holmfine
5 Party Dance
6 Winston Churchill: The Valiant Years
7 Friday Night at the Races
8 9:00
2 Movie: The Keep
3 Mr. Belvedere
4 Evening at Pops: Barbara Cook and Mandy Patinkin
5 Fresh Fields
6 Make Room for Daddy
7 Movie: Blade Runner
8 Olympic Festival
9 Movie: Joseph Andrews
10 Hitchcock Presents
11 America Coast to Coast
12 Larry King Live

9:30
2 Somerset Gardens
3 Bites Mr. Father
4 Movie: Lady Beware
5 Car 54 Where Are You?
6 Ray Bradbury Theater
7 10:00
2 News
3 You Gotta Have Art: Rosamond Bernier: The Matinee Nobody Knows
4 Y's, Prime Minister
5 EastEnders
6 Al Di Meola Project
7 Movie: Risky Business
8 Saturday Night Live
9 The Boys
10 The Hitchhiker
11 Nature of Things

10:20
11:00 Wrestling
11:30
2 Odd Couple
3 All at No. 2
4 Alive from Off Center
5 Second City TV
6 Garry Shandling
7 Werewolf
8 11:00
2 News
3 M*A*S*H
4 It's a Living
5 Movie: The Uninvited Entry
6 Are You Being Served?
7 World TV
8 Movie: Melo
9 Laugh In
10 Movie: Shy People
11 At the Improv
12 Super Dave
1 Animal Wonder
2 Down Under
3 Movie: Moneyline
4 11:15
2 Nighttracks
3 11:30
2 Put Sakaj Show
3 Tonight Show
4 Kojak
5 Nightline
6 Arsenio Hall
7 The Honeycoons
8 Just for Laughs
9 Movie: Goodbye, Emmanuelle
10 My Three Sons
11 SportsCenter
12 Yankees Magazine
1 Movie: Bull Durham
2 Amateur Naturalist
3 Sports Tonight
4 11:45
2 Movie: Battle Beneath the Earth
3 Movie: Night Cries
4 Cop Talk
5 Four Strong Winds: Ian and Sylvia and Friends
6 Kids in the Hall
7 Water Skiing
8 Eagle and the Bear
9 Wonders of the World
10 Newsnight
11 12:30 a.m.
2 David Letterman
3 All in the Family
4 Morton Downey Jr.
5 Not Necessarily the News
6 Wildlife Chronicles
7 12:40 a.m.
2 Jane in the Desert
3 1:00 a.m.
2 Movie: Second Serve
3 Archie Barker's Place
4 Runaway With Rich and Famous
5 Movie: Snow Boot
6 Movie: School Daze
7 Movie: Don't Go in the House
8 Baseball Quiz
9 World Monitor
10 Crossfire

1:10 a.m.
2 Movie: Bob & Carol & Ted & Alice
3 1:30 a.m.
2 Friday Night Videos
3 One Day at a Time
4 Joe Franklin
5 News
6 Today's Japan
7 Corvette Challenge
8 Movie: I Remember Love

11:00 Celebrate
1:45 a.m.
11:15 Movie: Underwater
2:00 a.m.
2 Hair Loss
3 News
4 Wrestling
5 MacNeil/Leher
6 Sportsbook
7 23 Days in July
8 2:30 a.m.
2 News
3 Movie: Streets of L.A.
4 Movie: Terminal Entry
5 2:45 a.m.
2 Movie: Till the Clouds Roll By
3 3:00 a.m.
2 Movie: All My Darling Daughters
3 Inside Edition
4 Movie: The Glory Stompers
5 Home Shopping Spree
6 White Shadow
7 Adam Smith's Money
8 Comedy
9 Movie: The Kindred
10 Movie: The Men's Club
11 3:30 a.m.
2 Story of Rock n' Roll
3 Wall Street Week
4 3:50 a.m.
2 Movie: Mr. O'Malley and Mr. Malone
3 4:00 a.m.
2 Movie: Gulliver's Travels
3 Streets of San Francisco
4 Evening at Pops
5 Movie: A Fish Called Wanda
6 Movie: My Favorite Brunette
7 Movie: Rented Lips
8 Movie: The Confession
9 4:30 a.m.
2 Movie: Hellraiser
3 The Avengers
4 5:00 a.m.
2 News
3 The Company
4 Matt Houston
5 Star Trek
6 New Jersey News
7 World of Survival: Badger
8 Italian Programming
9 Alice
10 Movie: Chris Rocking
11 Think Fast
12 Movie: Paper Dolls
1 Home Run Derby
2 New Wilderness
3 Movie: Matinee on the Western Front
4 6:30
2 News
3 Family Ties
4 Nightly Business Report
5 Carol Burnett
6 Movie: Munchies
7 Double Dare
8 Sportsbook
9 Profiles: Adolf Hitler
10 Showbiz Today
11 7:00
2 This Evening
3 News
4 Jeopardy
5 Cosby
6 Cheers

10:30 MacNeil/Lehrer
11:00 Contact: Long Island
11:30 Andy Griffith
12:00 Nature World
12:30 Inspector Gadget
1:00 SportsCenter
1:30 Yankees Scorecard
2:00 Chronicle
2:30 Robin Hood
3:00 World Monitor
3:30 Moneyline
4:00 7:30
4:30 Wheel of Fortune
5:00 Family Feud
5:30 Current Affair
6:00 Entertainment Tonight
6:30 Kate and Allie
7:00 Great Chefs of the West
7:30 Movie: Good Guys Wear Black
8:00 Encyclopedia Vol. R
8:30 Looney Tunes
9:00 Baseball Magazine
9:30 Baseball: Yankees vs. Toronto Blue Jays
10:00 World of Survival
10:30 Portraits of Power
11:00 Crossfire
7:45
8:00 Talking Baseball
8:30
9:00 Kate & Allie
9:30 Alf
10:00 Movie: Rosemary's Baby
10:30 McGyver
11:00 Best of National Geographic: Last Vikings
11:30 Movie: The Last Dragon
12:00 Story of English: A Mice of Fire
12:30 Fugal Gourmet
1:00 Meyer: A Second Look
1:30 Acceptable Risk
2:00 Movie: Baby Boom
2:30 Movie: Revenge of the Nerds II: Nerds in Paradise
3:00 Mr. Ed
3:30 Movie: Jaws the Revenge
4:00 Superboats: Norton vs. All
4:30 Journeys: Birds of the World
5:00 Movie: Harry and the Hendersons
5:30 Movie: The Glass Bottom Boat
6:00 New Animal World: Porpoise With a Purpose
6:30 Primemove
8:15
8:30 Mets on Deck
9:00
9:30 Hearland
10:00 Hogan Family
10:30 Dinner at Julia's
11:00 Baseball: Mets vs. St. Louis
11:30 Patty Duke
12:00 New Explorers
9:00
9:30 Murphy Brown
10:00 Movie: Billionaire Boys Club (Pt. 2)
10:30 Movie: Bad Medicine
11:00 New Indians
11:30 American Masters: Sacco
12:00 All Creatures Great and Small
12:30 Songs From the Heart: Edith Wharton
1:00 Movie: Running Out
1:30 Make Room for Daddy
2:00 Adventure: America's Wilderness

2:30 Our Century
3:00 Wrestling
3:30 Shark Week II
4:00 Lady King Live
9:30
10:00 Working Women
10:30 Journey to Survival
11:00 Movie: A Night in the Life of Jimmy Reardon
11:30 Car 54
12:00 Movie: Bull Durham
10:00
10:30 Newhart
11:00 News
11:30 Bless Mr. Father
12:00 EastEnders
12:30 Ten Great Writers: Marcel Proust
1:00 Movie: Three Days of the Condor
1:30 Movie: Into Madness
2:00 Baseball Magazine
2:30 Movie: The Canon Club
3:00 Giant Blacks and Great Whites
10:30
11:00 Doctor, Doctor
11:30 Old Gump
12:00 Movie: From Off Center
12:30 Hilary
1:00 Shelley
1:30 Second City TV
2:00 SportsNight
2:30 Movie: Julie
11:00
11:30 News
12:00 M*A*S*H
12:30 It's a Living
1:00 Cheers
1:30 Eleventh Hour
2:00 Robin's Nest
2:30 Hellenic TV Network-USA
3:00 Movie: Puccini
3:30 Kids in the Hall
4:00 Movie: The Further Adventures of Tennessee Buck
4:30 Laugh In
5:00 Baseball's Greatest Hits
5:30 Space Experience
6:00 Moneyline
11:30
12:00 Pat Sajak Show
12:30 Tonight Show
1:00 Kojak
1:30 Nightline
2:00 Arsenio Hall
2:30 The Homeymooners
3:00 Rock Folks
3:30 Movie: The Newer Twain
4:00 Movie: Risky Business
4:30 Movie: My Three Sons
5:00 Movie: That Was Them... This Is Now
5:30 SportsCenter
6:00 At the Improv
6:30 Of Energy, Minerals, and Man
7:00 Sports Tonight
MIDNIGHT
12:00 Movie: Deadly Encounter
12:30 Lifestyles of the Rich and Famous
1:00 Adventure
1:30 Donna Reed
2:00 Shark Week II
2:30 News
12:15 a.m.
12:30 Movie: Heartbreakers
1:00 David Letterman
1:30 All in the Family
2:00 Morton Downey Jr.
2:30 Rockshow

1:30 National Geographic Explorer
2:00 Movie: Goodbye, Emmanuelle
2:30 Movie: Flight for Freedom
3:00 J.D.
3:30 Adity: Mirror Man
4:00 McCreary Report
4:30 Twilight Zone
5:00 Redd Foxx
5:30 Movie: Algiers
6:00 Riders of the Storm
6:30 World Monitor
7:00 Crossfire
1:15 a.m.
1:30 Movie: Friday the 13th Part VII
2:00 Later With Bob Costas
2:30 Joe Franklin
3:00 News
3:30 Today's Japan
4:00 Movie: Couteau: The Last Barrier
4:30 Short Films
5:00 Global Village
2:00 a.m.
2:30 Nightwatch
3:00 News
3:30 Money Talk
4:00 Profiles: Adolf Hitler
4:30 Skowheh Today
7:00
7:30 This Evening
8:00 News
8:30 Jeopardy
9:00 Cosby
9:30 Cheers
10:00 MacNeil/Lehrer
10:30 Contact: Long Island
11:00 Andy Griffith
11:30 Inspector Gadget
12:00 SportsCenter
12:30 Movie: Widow
1:00 Sustaining
1:30 Twilight Zone
2:00 Classics
2:30 Movie: Sweet Hatage
3:00 Movie: Deadline at Dawn
3:30 2:45 a.m.
3:00 Movie: Vampire at Midnight
3:30 a.m.
4:00 Ben Casey
4:30 Movie: Bull Durham
5:00 Movie: Murphy's Romance
5:30 a.m.
6:00 Movie: The Milagro Beanfield War
6:30 a.m.
7:00 Streets of San Francisco
7:30 Movie: Masters of the Furious Dances
8:00 Movie: Gypsy Girl
8:30 a.m.
9:00 Streets of San Francisco
9:30 Movie: Masters of the Furious Dances
10:00 Movie: Gypsy Girl
10:30 a.m.
11:00 Movie: Girls on Probation
11:30 a.m.
12:00 Body by Jake
12:30 Branded
1:00 Media and Human Rights
1:30 a.m.
2:00 Morning Stretch

1:30 Alive From Off Center
2:00 F.U.I., AUG. 1
2:30 News
3:00 The Company
3:30 Matt Houston
4:00 Star Trek
4:30 New Jersey News
5:00 World of Survival: Golden Age
5:30 Italian Programming
6:00 Movie: Desperately Seeking Susan
6:30 Think Fast
7:00 Movie: Return to Mayberry
7:30 Home Run Derby
8:00 New Wilderness
8:30 The Universe
9:00 Wild Canada
6:30
7:00 Family Ties
7:30 News
8:00 Nightly Business Report
8:30 Carol Burnett
9:00 Double Dare
9:30 Sportspoint
10:00 Profiles: Adolf Hitler
10:30 Skowheh Today
7:00
7:30 This Evening
8:00 News
8:30 Jeopardy
9:00 Cosby
9:30 Cheers
10:00 MacNeil/Lehrer
10:30 Contact: Long Island
11:00 Andy Griffith
11:30 Inspector Gadget
12:00 SportsCenter
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8:30 a.m.
9:00 Streets of San Francisco
9:30 Movie: Masters of the Furious Dances
10:00 Movie: Gypsy Girl
10:30 a.m.
11:00 Movie: Girls on Probation
11:30 a.m.
12:00 Body by Jake
12:30 Branded
1:00 Media and Human Rights
1:30 a.m.
2:00 Morning Stretch

1:30 Patty Duke
2:00 Thelma's Showcase
2:30 Movie: Sin (Pt. 3)
3:00 Roseanne
3:30 Innovation
4:00 News
4:30 Struggle for Democracy
5:00 Movie: Die Hard
5:30 Movie: Hobson's Choice
6:00 Make Room for Daddy
6:30 Boxing
7:00 Movie: Sweet as You Art
7:30 Shark Week II
8:00 Larry King Live
9:30
10:00 Coach
10:30 This Old House
11:00 Car 54, Where Are You?
10:00
10:30 News
11:00 thirty-something
11:30 Endangered Earth: Acid Test
12:00 Adventure: Fat Man on a Bicycle
12:30 EastEnders
1:00 Movie: The Disappearance of Flight 412
1:30 Movie: Leonard Pt. 6
1:45 Saturday Night Live
2:00 Movie: Shandling
2:30 Great Blacks and Great Whites
10:30
11:00 Old Couple
11:30 Black Alder II
12:00 Second City TV
12:30 Movie: 9½ Weeks
1:00 Shortstories
1:30 Movie: Midnight Run
2:00 Inside Edition
2:30 Movie: Love For Rent
3:00 Sustaining
3:30 Twilight Zone
4:00 TV Classics
4:30 Movie: Murphy's Law
5:00 a.m.
5:30 War Chronicles
6:00 Movie: Escape From Fort Bravo
6:30 Home Shopping Spree
7:00 White Shadow
7:30 News
8:00 Movie: Jeopardy
3:15 a.m.
3:30 Movie: School Daze
4:00 Movie: Desperately Seeking Susan
4:30 a.m.
5:00 Streets of San Francisco
5:30 Innovation
6:00 Remembering the Bomb
6:30 Intercourse
7:00 Movie: Sin of Harold Diddlebock
7:30 Movie: 9½ Weeks
8:00 Movie: This Happy Breed
8:15 a.m.
8:30 Movie: Anna to the Infinite Power
9:00 a.m.
9:30 Body by Jake
10:00 The Homeymooners
10:30 This Old House
11:00 Movie: The Purchase Price
11:30 a.m.
12:00 Endangered Earth: Acid Test

1:30 All in the Family
2:00 Morton Downey Jr.
2:30 Film on Film: Cinema in China
3:00 Movie: Down Twisted
3:30 Movie: No Way Out
1:00 a.m.
1:30 Night Heat: Freedom Dead
2:00 Twilight Zone
2:30 Movie: The Perils of Pauline
3:00 Supercross
3:30 Movie: City Wolf
4:00 World Monitor
4:30 Crossfire
1:15 a.m.
1:30 Not Necessarily the News
2:00 Movie: A Fish Called Wanda
1:30 a.m.
2:00 Later With Bob Costas
2:30 News
3:00 Today's Japan
3:30 Movie: The Fountainhead
4:00 Sports Trivia
4:30 Jack Thompson Down Under
1:45 a.m.
2:00 Movie: Fear
2:30 a.m.
3:00 Nightwatch
3:30 News
4:00 New Healthy Diet
4:30 MacNeil/Lehrer
5:00 Movie: Plenny
5:30 Sportspoint
6:00 Challenge
2:30 a.m.
3:00 Inside Edition
3:30 Movie: Love For Rent
4:00 Sustaining
4:30 Twilight Zone
5:00 TV Classics
5:30 Movie: Murphy's Law
6:00 a.m.
6:30 War Chronicles
7:00 Movie: Escape From Fort Bravo
7:30 Home Shopping Spree
8:00 White Shadow
8:30 News
9:00 Movie: Jeopardy
3:15 a.m.
3:30 Movie: School Daze
4:00 Movie: Desperately Seeking Susan
4:30 a.m.
5:00 Streets of San Francisco
5:30 Innovation
6:00 Remembering the Bomb
6:30 Intercourse
7:00 Movie: Sin of Harold Diddlebock
7:30 Movie: 9½ Weeks
8:00 Movie: This Happy Breed
8:15 a.m.
8:30 Movie: Anna to the Infinite Power
9:00 a.m.
9:30 Body by Jake
10:00 The Homeymooners
10:30 This Old House
11:00 Movie: The Purchase Price
11:30 a.m.
12:00 Endangered Earth: Acid Test

Weekend, JULY 29 - 30

SAT., JULY 29

8:00 a.m.
23 Raggedy Ann and Andy
24 Kissyfur
25 World Tomorrow
26 Flintstone Kids
27 Her Head
28 Adam Smith
29 Adventures in Scale Modeling
30 Japanese TV
31 National Geographic Explorer
32 Kids' Court
33 Sportsman's Challenge
34 Journey to Adventure
35 Travels of Jamie McPheters
36 Daybreak
 8:30 a.m.
37 Superman
38 Gumby Bears
39 Win the Pool
40 Hit Video USA
41 Wall Street Week
42 Woodcarving With Rick Butz
43 Nature Watch
44 Headlight
45 Fly Fishing
46 Dining in France
47 Movie: Dirty Dingus Mage
 9:00 a.m.
48 Muppet Babies
49 Smurfs
50 McCreary Report
51 Three Stooges
52 Dick Clark's Golden Grats
53 Washington Week in Review
54 Woodwright's Shop
55 Movie: Little Nikita
56 Mr. Wizard's World
57 Movie: Young Frankenstein
58 Jimmy Houston Outdoors
59 Edge and Beyond
60 Honda
61 Breakthroughs
 9:30 a.m.
62 Real Ghostbusters
63 America's Top Ten
64 One-On-One
65 New Yankee Workshop
66 Movie: Flowers in the Attic
67 Out of Control
68 Fishin' Hole
69 Profiler: Admiral Richard Byrd
70 Perspective
71 Moneyweek
 10:00 a.m.
72 Peewee's Playhouse
73 Chipmunks
74 W.W.F. Wrestling
75 Buck Rogers
76 Soul Train
77 Firing Line
78 HomeTime
79 Body Electric
80 Movie: The Birds
81 Finder's Keepers
82 Pulling Series
83 Decades: 60's
84 Movie: Rooster Cogburn
85 How the West Was Won
86 The Adventurers
 10:30 a.m.
87 Garfield
88 Alf
89 Scooby Doo
90 American Interests

91 This Old House
92 Eye on Asia
93 You Can't Do That on TV
94 Sunbelt K.I.D.S.
95 Traveler's Showcase
96 Style
 11:00 a.m.
97 Hey, Vern, It's Ernest!
98 Long the Ropes
99 Bugs Bunny
100 Superman
101 Star Search
102 Tony Brown's Journal
103 From a Country Garden
104 Into Madness
105 Movie: The Night Before
106 Don't Just Sit There
107 Movie: Sky People
108 Play Ball With Reggie Jackson
109 Biography: Chanel
110 Movie: Sunday in New York
111 Animal Wonder
112 Down Under
 11:30 a.m.
113 Teen Wolf
114 Fast Albert
115 Gilligan's Island
116 Open Mind
117 Victory Garden
118 Dennis the Menace
119 Comedy
120 Texas Star National Academic Challenge
121 Baseball '89
 NOON
122 Mighty Mouse
123 Punky Brewster
124 Movie: They Died With Their Boots On
125 Animal Crack-Ups
126 Black Sheep Squadron
127 Wrestling
128 America's Defense Monitor
129 Gourmet Cooking
130 Video Music Box
131 Movie: Jane and the Lost City
132 Double Dare
133 Hershkovitz
134 Movie: My Favorite Spy
135 Movie: Dragnet
136 Secrets of Nature
137 Newsday
 12:30
138 News
139 Completely Mental
140 Misadventures of Ed Grimley
141 Velveten Rabbit
142 South Africa Now
143 Pierre Franquet's Cuisine
144 Movie: Santiago
145 Movie: Ride Beyond Vengeance
146 Inspector Gadget
147 Evans & Novak
 1:00
148 Dr. Fun
149 Baseball: Mets vs. Chicago or Boston vs. Cleveland
150 Entertainment This Week
151 Seattle
152 War of the Worlds
153 GED
154 Firing Gourmet
155 Politician Television
156 Lizzie
157 Movie: Malone
158 Movie: Iron Eagle
159 Australia's Wondrous Waterways

160 Newsday
 1:15
161 Movie: Slander
162 Nature
 1:30
163 Young Universe
164 Julia Child and Company
165 Movie: Poltergeist III
166 Headlight
167 Magic: Years in Sports
168 Volleyball
169 Newsmaker Saturday
 2:00
170 Movie: Teenage Love
171 Movie: Assault on a Green
172 Friday the 13th
173 Strangers Abroad
174 Eye on Dance
175 Leave It to Beaver
176 Movie: Mr. North
177 Dennis the Menace
178 Step Marcuselli Story
179 Robin Hood
180 Insect Life in the North
181 Newsday
 2:30
182 Art of William Alexander
183 Movie: Unconquered
184 Movie: Izt Station
185 Short Films
186 Style
 3:00
187 Movie: North by Northwest
188 Knight Rider
189 Movie: The Blues Brothers
190 Nova
191 Motorweek
192 Movie: Masters of the Universe
193 Thriller
194 Movie: The Big Ten
195 Algerian War
196 On the Menu
 3:30
197 Rod & Reel
198 Movie: The Princess Bride
199 Your Money
 4:00
200 Buck Open
201 Baseball: San Francisco vs. Houston or Chicago vs. California
202 Greatest Sports Legends: Billie Jean King
203 Knight Rider
204 Vengeance: A History of Wine
205 Woodwright's Shop
206 TV Brazil
207 Movie: Gaining for the Gold
208 You Can't Do That on Television
209 Fitness Today
210 This Old House
211 Movie: Under the Influence
212 Portraits of Power
 4:30
213 Wide World of Sports
214 Cuisine Rapide
215 This Old House
216 Sneak Preview
217 Out of Control
218 Rendezvous
219 Future Watch

5:00
220 A-Team
221 Nature
222 Degraass Junior High
223 State of the Arts Special
224 Movie: Madama Butterfly
225 Movie: The Living Daylights
226 Mr. Wizard's World
227 Movie: Deadly Illusion
228 Rugby
229 A Fine Romance
230 Movie: Take Bronson
231 The Intruders
232 Newsweek
 5:30
233 Starting From Scratch
234 Blake's 7
235 Eye on Dance
236 Leave It to Beaver
237 Movie: Mr. North
238 Dennis the Menace
239 Step Marcuselli Story
240 Robin Hood
241 Insect Life in the North
242 Newsday
 6:00
243 Channel 2 the People
244 There's Company
245 A-Team
246 News
247 Charles in Charge
248 The Musicals: Royal Wedding
249 Polish TV Network
250 Wrestling
251 Mr. Ed
252 Movie: The Toughest Man in the World
253 Cycling
254 Birds of the World
255 Dakari
256 23 Days in July
 6:30
257 News
258 Too Close for Comfort
259 Twilight Zone
260 Video Austria
261 Count Duckula
262 Movie: The Karate Kid
263 Movie: Thirties for the Road
264 Pinnacle
 7:00
265 News
266 She's the Sheriff
267 Family Times
268 Siskel & Ebert & the Movies
269 Mama's Family
270 Star Trek
271 Italian Programming
272 Baseball: Cincinnati vs. Atlanta Braves
273 Movie: Kramer vs. Kramer
274 Inspector Gadget
275 SportsCenter
276 Yankee Scorecard
277 Chronicle
278 Saturday Cartoon Festival
279 Tennis: Sovran Bank Classic
280 Sporting Life
281 Capital Gang
 7:30
282 Wheel of Fortune
283 Super Boy
284 M*A*S*H
285 New York Vixen
286 Kate and Allie
287 Style Monsters
288 Amateur Golf: NY State Championship

289 Movie: Flowers in the Attic
290 Looney Tunes
291 Olympic Festival
292 Baseball: Yankees vs. Toronto
293 Eagle and the Bear
294 Sports Saturday
 8:00
295 Paradise
296 My Two Dads
297 Cops
298 Movie: A Winner Never Quits
299 Race Story
300 Movie: Viewer's Choice
301 Discoveries Underwater
302 Nature: The Galapagos
303 Upstairs/Downstairs
304 Movie: Puccini
305 Yankees Scorecard
306 Living Dangerously
307 Movie: Good Morning, Vietnam
308 Hanna Barbara 50th Yabba Dabba Doo
309 Anniversary
310 Challenge
311 Primenews
 8:30
312 Amen
313 Patty Duke
 9:00
314 Tour of Duty
315 California
316 The Reporters
317 Mystery! Dorothy L. Sayers' Lord Peter Wimsey
318 Soldiers: A History of the Men in Battle
319 Dr. Who Movie
320 Movie: Little Nikita
321 Crosby National Tournament Highlights
322 Movie: Off Limits
323 Mr. Ed
324 Movie: Sky People
325 Evita Peron
326 World Showcase
327 Showbiz
 9:30
328 Thirteen East
329 Beyond Tomorrow
330 Car 54 Where Are You?
331 Austria
332 This Week in Japan
 9:45
333 U.S. Olympic Gold
 10:00
334 West 57th
335 Hunter
336 News
337 A Man Called Hawk
338 Movie: Breaking Away
339 World War I
340 Put Mechs Special
341 Saturday Night Live
342 Skiing
343 Grand Knockout Tournament
344 Steve Winwood
345 Movie: Iwona
346 National World
 10:30
347 There's a Crowd
348 Crimes of the Century
349 Tales From the Darkside
350 Sports Nightly
351 Second City TV
352 Boxing
 11:00
353 News
354 Cops
355 Living
356 Monsters
357 Late Night America With Dennis Hopper
358 Night Tracks
359 Movie: Poltergeist III
360 Soloflex
361 Movie: The Killing Time
362 Laugh In
363 Movie: Maniac Cop
364 Surf Magazine
365 Movie: Joy of Flying
366 New Animal World
367 Capital Gang
 11:30
368 Saturday Night Live
369 Movie: And God Created Woman
370 Freddy's Nightmares
371 Movie: The Bedroom Window
372 My Three Sons
373 SportsCenter
374 News Explorers
375 Sports Tonight
 11:45
376 Movie: The Falling of Raymond
377 Movie: The Magnificent Ambassadors
 MIDNIGHT
378 Beach Boys: Endless Summer
379 Movie: A Zed and Two Naughts
380 Wrestling
381 Living Dangerously
382 Safari: Return of the Red Elephants
383 Newsmight
 12:15 a.m.
384 Movie: One of Our Spies Is Missing
 12:30 a.m.
385 Movie: Dragnet
 12:45 a.m.
386 Movie: The Running Man
387 Movie: Sista
388 Movie: Malone
 1:00 a.m.
389 If's Showtime at the Apollo
390 Movie: Kung Fu War Lords
391 Sustaining
392 Lonesome Pine
393 Author Clarke's World
 1:15 a.m.
394 Movie: Mad Love
 1:30 a.m.
395 Movie: Poor Devil
396 Entertainment This Week
397 News
398 Centenary of the Motorcar
 2:00 a.m.
399 Life's Most Embarrassing Moments
400 Runaway With the Rich and Famous
401 VideoSpin
402 SportsCenter
403 Beyond 2000
 2:15 a.m.
404 Movie: Make Way for Tomorrow
405 Movie: Instant Justice
406 Movie: Young Guns
407 Movie: Out of the Fog

2:30 a.m.
61 Hardcastle & McCormick
62 Movie: Portrait of a
63 Rhoda
64 For Veterans Only
65 Movie: Flashdance

2:45 a.m.
66 Movie: Deadly
 Illusion

3:00 a.m.
67 Harry O
68 Adventure

3:15 a.m.
69 Win, Lose, or Draw
70 **SUN., JULY 30**

8:00 a.m.
71 Nelly
72 Visions
73 Sunday Mass
74 Tempo
75 Porky and Bugs
76 Ever Increasing Faith
77 Mister Rogers
78 Sesame Street
79 Italian Programming
80 Finestones
81 Baker: Baker's
 Triumph
82 Movie: Three on a
 Couch
83 Kid's Court
84 Running and Racing
85 Journey to Adventure
86 Movie: The Hounds
 of Notre Dame

8:30 a.m.
87 Community
88 Positively Black
89 Denver the Dinosaur
90 Health Show
91 Tom & Jerry's
 Funnies
92 Encyclopedia: Vol. Q
93 Headfirst
94 Inside the PGA
95 Air Power

9:00 a.m.
96 News
97 Sunday Today
98 D.J. Kat
99 Movie: Take Her She's
 Mine
100 Jetsons
101 Fantasy Island
102 Sesame Street
103 Reading Rainbow
104 Finestones
105 Movie: Light of Day
106 Looney Tunes
107 Movie: Hello Again
108 Golf: Tee It Up
109 Living Dangerously
110 Fraggle Rock
111 A Magnificent Man in
 His Flying Machine
112 Daywatch

9:30 a.m.
113 Steamship Alley
114 Lifestyles of the Rich
 and Famous
115 Shining Time Station
116 Andy Griffith
117 Total Panic
118 Lighter Side of
 Sports
119 Houdini
120 Your Money

10:00 a.m.
121 Small Wonder
122 Wonderworks
123 Good News
124 Movie: From the
 Hip
125 Sports Illustrated
126 Dining in France
127 Movie: Summer
 School
128 Movie: Mays
129 American Medical
 Television

10:30 a.m.
130 Face the Nation
131 Meet the Press
132 Wonderful World of
 Disney
133 Love Boat
134 Movie: She Worked
 a Yellow Ribbon
135 The Show in Sports
 a World of Photography
136 Newsmaker Sunday

11:00 a.m.
137 Wall Street Journal
 Report
138 McLaughlin Group
139 Business World
140 World of Today
141 Newton's Apple
142 Washington Week in
 Review
143 Not Necessarily the
 News

11:30 a.m.
144 Movie: Juggled Edge
145 Sports Reporters
146 Spaceflight
147 Mister Rogers

11:50 a.m.
148 Newsmakers
149 News Forum
150 Home Show
151 This Week With David
 Brinkley
152 My Secret Identity
 As the Movies
153 Innovation
154 Wall Street Week
155 Movie: Making
 Contact
156 Dennis the Menace
157 Gamesday
158 Sportszone

NOON
159 Healthy Lifestyles
160 Home Shopper's
 Showcase
161 Wrestling
162 Out of This World
163 Newslenders
164 Inside Albany
165 Movie: The Space
 Movie
166 Grand Duchala
167 Count Prizzi
168 Movie: Three Men
 and a Cradle
169 Movie: All About
 Eve
170 Movie: Great Day
 in the Morning
171 Challenge
172 Newsday

12:30
173 Great Escape
174 Headlines on Trial
175 News
176 Triple Threat
177 Inside Albany
178 Wild America: Wild
 Wings
179 Inspector Gadget
180 Science & Technology
 Week

12:50
181 Movie: Neath
 Arizona Skies

1:00
182 Talladega Dechard 500
183 Adventures of William
 Tell
184 Movie: Allegheeny
 Uprising
185 Like It Is
186 Carol Burnett
187 Good News
188 Movie: Campus
 Man
189 Yankees Scorecard
190 Animals of the Great
 Northwest

191 Newsday
 1:30
192 This Week in Baseball
193 Baseball: Yankees vs.
 Toronto Blue Jays
194 Washington Week in
 Review
195 Crazy About the
 Movies: Rock Hudson
196 Headfirst
197 Baseball: Yankees
 vs. Toronto
198 Pacific Outdoors
199 Moneyweek

2:00
200 Movie: The Great Ice
 Rip-Off
201 Baseball: Mets vs.
 Chicago Cubs
202 American Masters:
 Aretha Franklin

2:30
203 National Audubon
 Society Special
204 National Chronicle
205 Baseball: Atlanta
 vs. Cincinnati
206 Special Delivery
207 Olympic Festival
208 Movie: Brother Sam
209 Movie: The Deceit
 Hole
210 23 Days in July
211 Week in Review

2:50
212 Ask Congress
213 Movie: My Fair
 Lady
214 Movie: Detective
 Story
215 Shortstories
216 The Boys

2:45
217 Movie: Escape to
 Athena
218 Warriors, Wizards, and
 Wonders
219 Great Performances:
 Miles Davis

3:00
220 Julia Child and
 Company
221 Jim Henson Hour
222 21 Jump Street
223 Trans-Antarctica
 Expedition
224 Movie: The Wild
 Geese
225 Smithsonian World
226 Vintage: A History of
 Wine

3:30
227 Boxing
228 Madeline Cooks
 4:00
229 Movie: 52 Pickup
230 Victory Garden
231 Great Chef of the West
232 Polish Television
233 Sports Writers
234 You Can't Do That
 on Television

4:30
235 Movie: Brother Rat
 and a Baby
236 Beyond 2000
 4:15
237 Movie: The Man
 From Snowy River

4:30
238 Buick Open
239 Other Side of Victory
240 Kiner's Korner
241 Food on Food
242 Frugal Gourmet
243 Out of Control
 5:00
244 SportsWorld
245 Movie: Columbus:
 Swan Song
246 Race of Champions
247 Knight Rider
248 Nova
249 An Ocean Apart
250 Calumny Jane's Diary

251 Andy Griffith
252 Amateur Golf
253 Movie: Wizard of Wod
254 Movie: Backdraft:
 Missing in Action III
255 Andrea Martin
256 World's Largest
 National Park
257 Newsweek

5:30
258 Between the Wars
259 Leave It to Beaver
260 Terrible Things My
 Mother Told Me
261 Dennis the Menace
262 Weight Room
263 Bartleline
264 Newsweek Sunday

6:00
265 News
266 A-Team
267 Movie: Friday the 13th
 Part I: Jason Lives
268 On Screen Apart
269 Adventure
270 Korean Programming
271 Tom Green Writes:
 Virginia Woolf
272 Movie: Ace in the
 Hole
273 Mr. Ed
274 Australian Rules
 Football
275 Gallant Breed
276 Movie: Summer
 School

6:30
277 Portrait of America
278 Australia's Wondrous
 Waterways
279 Sportsweek

6:30
280 News
281 Movie: The Great
 Outdoors
282 Thoroughbred Action
283 Great Duck and
 Goose
284 Inside Business

7:00
285 60 Minutes
286 Jim Henson Hour
287 21 Jump Street
288 Trans-Antarctica
 Expedition
289 Movie: The Wild
 Geese
290 Smithsonian World
291 Vintage: A History of
 Wine

7:30
292 Christopher Hampton
293 Movie: Forced
 Vengeance
294 Wrestling
295 Inspector Gadget
296 Movie: Sky People
297 SportCenter
298 Polo Special
299 Decades: '70s
300 Countdown
301 Bill Burt's Animal
 Odyssey
302 Newsweek

7:30
303 New Yankee Workshop
304 Leisure Times
305 NFL Yearbook
306 Treasury: Sorvan
 Bank Classic
307 Sports Sunday

8:00
308 Murder, She Wrote
309 Family Ties
310 America's Most Wanted
311 Mike and Frankie
312 Movie: The Amityville
 Horror
313 Audubon Society
 Special: The River
314 This Old House
315 Soviet Television
 Tonight
316 Movie: Serenice
317 Movie: Francis

318 Movie: From the
 Hip
319 Olympic Festival
320 Biography: Babe Ruth
321 Movie: A Tiger's
 Tale
322 Movie: The Outfit
 National Park
323 Scouts
324 Primemove

8:30
325 Totally Hidden Video
326 Horoscope
327 Movie: Patty Duke
 9:00
328 Movie: Sins (Pt. 2)
329 Movie: Billionaire Boys
 Club
330 Married With Children
331 Starting Over
332 Masterpiece Theatre:
 Fortunes of War
333 Nature
334 Blake's Seven
335 National Geographic
 Explorer: Manages; Vortex
336 Clitop Pernant Chase
337 Mr. Ed
338 Movie: Hello Again
339 Baseball: Yankees
 vs. Toronto
340 All Creatures Great
 and Small
341 Shark Week II
342 Week in Review

9:30
343 Tracy Ullman
344 Benny Hill
345 Talking Baseball
346 Car 54
 10:00
347 News
348 Gerry Shandling
349 Mystery: A Second Look
350 Mystery: Dorothy L.
 Sayers' Lord Peter Wimsey
351 Documentary Is...
352 Larry Henkel
353 Countdown: The Last
 Barrier
354 Time Flies When
 You're Alive
355 Men Inside Pitch
356 Movie: The Last
 Boys
357 Saturday Night Live
358 Auto Racing
359 Rich Little Come
 Laugh With Me
360 Movie: Penitentiary
 III

10:15
361 Movie: Mister
 Buddwing

10:30
362 Duet
363 Benny Hill
364 Cold Couple
365 Movie: The
 Resurrection of Lady Lester
366 Sports Nightly
367 Second City TV

10:30
368 News
369 Arsenio Hall
370 Chevi
371 Independent Focus
372 Casbook of Sherlock
 Holmes
373 Korean Programming
374 All in the Family
375 Laugh In
376 Movie: The Lonely
 Passion of Judith Hearne
377 SportsCenter
378 Buffalo Bill
379 The Adventurers
380 Inside Business

10:30
381 News
382 Sports Extra

383 Movie: San Francisco
 International
384 The Honeymooners
385 The Sandbaggers
386 Not Necessarily the
 News
387 My Three Sons
388 Slip Maxwell Story
389 The Bay
390 Traveler's Showcase
391 Sports Tonight

11:40
392 Movie: Volunteers
 11:45
393 Sports Update
394 Rockford Files
395 Sports Machine
396 Kojak
397 Star Trek
398 Movie: Malraun
399 Movie: A Fish
 Called Wanda
400 Muscle Magazine
401 Biography: Babe Ruth
402 Michael Jackson
403 Shark Week II
404 World Report

12:15 a.m.
405 Movie: Conflict
 12:30 a.m.
406 Sunday Night
407 Just for Laughs
408 History of Dieting
 1:00 a.m.
409 Win, Lose, or Draw
410 Star Trek: The Next
 Generation
411 Tales From the Darkside
412 Movie: The Great
 Train Robbery
413 Lighter Side of
 Sports
414 All Creatures Great &
 Small
415 Movie: Bull
 Durham
416 An American Album

1:30 a.m.
417 Public People, Private
 Lives
418 News
419 Latent America With
 Dennis Whaley
420 Movie: Dangerous
 Love
421 Sports Trivia

1:45 a.m.
422 Movie: Death Be Not
 Proud
423 Movie: The Dead
 Pool

2:00 a.m.
424 Nightwatch
425 Film Movie
426 SportsCenter
427 Profiles of Nature:
 The Grouse Family
 2:10 a.m.
428 Movie: Men Are
 Such Fools

2:30 a.m.
429 USA This Week
430 Financial Freedom
431 Rhoda
432 Noah's Ark

2:50 a.m.
433 Movie: Brass Target
 3:00 a.m.
434 Home Shopping Spree
435 Harry O
436 Movie: Wanted
 Dead or Alive
437 Steve Winwood
 3:30 a.m.
438 Super Sports Follies
439 Movie: Canyon
 Passage
440 Women of the Night

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 2, 1989 issue: \$28.50 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$420 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Margaret Russo for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-971-3155.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—
Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

Tudor City—Studio, unfurnished. \$800.
Call after 7pm 718-932-4683

FURNISHED ROOM

Eastchester—Walk Metro No. 20 min
Manh, lg room for rent, prt house, share
kitchen. \$100/wk. 914-632-5000 ext 3500

COOPERATIVE/CONDO Manhattan

Gramercy Area - Live The Fantasy—PH
top-of-city vws, split 2BR, 2 1/2 bth, terr,
lux drmn bldg. \$349K. Prin 212-734-7443

41st St/Tudor City Sale/Rent - Owner
Charm's studio co-op/24-hr drmn, prt, wkr
pknight. Sale \$75K. Mt \$325 or rent \$865
utills incl. Lynn M-F 10-4 - 212-735-1269

E. 27th St—Sunny 1 BR w/patio, lux
drmn. Mt \$430. Ask \$170K. 212-755-2138

50's/Fifth Ave 5 Rms

TOP NEW YORK CITY CONDO
Custom-designed. 2,250 sq ft. 2 BR, 2 1/2
marble bath cond w/open city & Central
Park views. Prestigious full-service bldg.
Best on market. Ready to sell.
(h) 212-772-6584 Ellen Curran 355-3550
THE CORCORAN GROUP

E. 56th St—Sunny alcove studio, full kit,
lux rm, no brd approval. \$119,000. Mt \$446.
Owner 212-595-3456 ext 420, or 758-1545

W. 10th St—Lg sunny 1 BR, full-vue
bldg, roof gdn, new windows, immac.
\$229,000 or best offer. 212-677-5881

COOPERATIVE/CONDO Connecticut

Southbury, CT—Immaculate, spacious
2-BR end unit w/attached gar, overlooks
bridal path & woods. Perfect for re-
location, retirement or weekend retreat.
Quiet rural setting. \$175,000. By owner.
Designer furnishings avail at addl cost.
Days 212-691-9555 evs/wknd 914-238-1143

COOPERATIVE/CONDO North Carolina

OUTERBANES

2,000 sq ft lux oceanfront condominium
units in phase 2 Heron Cove. Only 12
units avail. Starting at \$250,000. Call for
free brochure.

COASTAL HORIZONS 919-441-8070
Void where prohibited

PROPERTY North Carolina

OUTERBANES

Oceanfront properties available for as
little as \$155,000. Positive cash flow, rental
properties available. Call 800-543-8232 or
800-334-8463

COASTAL HORIZONS

Void where prohibited

HOUSE Nassau-Suffolk

East Patchogue/Bellport Area—4
wooded acres surrounding magnificent 5
BR, 2 1/2 bath, 3,200 sq ft home with in-
ground, large pool. Large solarium. Total
seclusion. 1,000 ft private driveway. Fabu-
lous home for entertaining. Must be seen.
\$675,000. Owner (718) 858-2878

HOUSE Putnam County



7 ACRE MINI ESTATE ONLY 55 MILES FROM NYC

Romantic facade villa w/3-4 BR, library,
billiards rm, family/sun rm, wine cellar, high
beamed LR w/magnificent fireplace, 1 acre
pond in beautifully landscaped setting.
Classic charm & all an easy metro or auto
commute. Realistically priced at \$335,000.
Goldwell Broker Limited Liability Call
914-COLDWELL or 1-800-3 COLDWELL

NEW LAKEFRONT CONTEMP

Cedar siding, decks, glass, views, fish,
swim, boat - The Better Life.
Only \$289,000 914-737-7564

HOUSE Rockland

Rockland City, NY 2 Unique Offerings
WEST NYACK: 1850 Colonial log home
w/10 rms & adorable log guesthouse. 1
acre, in-ground pool w/cabana, 2-car gar,
professionally landscaped. Both dwellings
have cathedral ceilings, exposed logs &
beams and central A/C. A remarkable
compound...\$450,000

NEW CITY: Tennis court & extravagant
free-form pool highlight this contemporary
ranch on 2 acres. House has high
wood ceilings. Mexican tile flrs, fieldstone
walls, 10 rms set back from road \$850,000
LYDECKER AGENCY (914) 358-3700

HOUSE Westchester

Pelham Pelham Manor 29 MIN NYC

COMPLETE PRIVACY
Short walk to N.Y.A.C., custom-built con-
temporary, 5 bdrms, 5 bths, light, airy,
private, wooded setting. Also for rent -
\$4,500/mo \$687,500

ANN DE SANTIS, Realtor
4550 Boston Post Rd 914-738-1360

Harrison

CLASSIC COLONIAL

On quiet, rustic estate, street 1 wooded
acre. 4BR, LR/fpc, DR, den, porch, play
rm, 2-car gar, cent air, many extras
914-967-2552 \$895,000

Pound Ridge—On 4 plus acres, impres-
sive home, 4 BRs, FDR, none hearth fpc,
caretaker's apt. \$900,000. 212-879-0379

HOUSE Connecticut

Norfolk—Idyllic Litchfield Village.
Picture-perfect, 1870 restored Colonial:
1 1/2 acres yet close to green. 2 BRs, 1 1/2
bth, lg deck, barn, lovely grounds.
\$200,000 205-435-2611

Year-Round Retreat Newtown—4 plus
BRs, 3 bths, 3 fpc, Florida rm, screened
porch, open deck, 3 barns, 4 acres, brook,
pond, 20 x 40 pool. \$425,000. 203-426-5025

HOUSE OTHER

Government Homes—From \$1 (U repair).
Delinquent tax property. Repossessions.
Call (1) 805-687-6000. Ext. GH-20078 for
current repo list.

HOUSE New Jersey

FERRY ON DOWN

Don't miss the boat to the Mouthmouth
Country Lifestyle - Sophisticated, Upscale,
Year-Round! Hassle-free commute LESS
THAN 1 HR. NYC BY BOAT. Call for
information, map or tour.

WOODWARD REALTY GROUP
201-671-0100 201-530-1500

COUNTRY PROPERTY For Sale/Rent

BERLIN'S WHITE XMAS WRITTEN HERE?

AS THE SNOW FALLS, THE FIRE
CRACKLES, THE PIANO SOARS, FAMILY
& FRIENDS SING LUSTILY in the Comfort
Relaxed Grace & Elegance of a Queen Ann
English Country firm. Set Privately on 2 Pas-
toral Acre of Lush Green Rolling Hills, Stone
Walls, Seductive Views and Architect's 5 Star
b, Brits Ally H Celling Home That Flows, Li-
brary, Liv Rm 32', Din Rm 22', Game Rm, Bay
Windows, Rich Woods Thru-out, Charmingly
Set Outdoor Pool. Glorious Transquil Area.
Timeless Gem \$265,000

VALUED PROPERTIES \$265,000
Specializing in "Unique" Properties Only
914-292-8222

No. Belgrade, ME—House & guest cot-
tage & bathhouse on lake. 46 acres. Magni-
ficent setting. \$995,000. 212-879-0379

HORSES, HORSES, HORSES

Keep them in this historic Hudson River
70-acre complex, complete with stables,
arena, paddocks, Victorian dwelling &
foundation of rebuildable Hudson River
overlook Colonial. Development poten-
tial, municipal utilities. Access from 2
streets. \$965,000

**OVERLOOK THE MIGHTY
HUDSON** from this luxurious equestrian
facility. Several barns to accommodate
many horses. Indoor ring, paddocks, 155
scenic acres. Monthly one & three-acre zon-
ing. Municipal utilities, 2 dwellings. Excel-
lent condition thruout. \$2,500,000.

Helen Z Battistoni, LTD.

REALTORS

RHINEBECK, NY 914-876-7091

Corn wall-on-Hudson Victorian—
Secluded on acre in prestigious mountain
area. 3 BRs, 2 1/2 bths, country kit, stone
patio, stream, bridge, 1 hr NYC. \$247,000
COLDWELL BANKER 914-534-9935

FLOOR THEM

Wall them in. Put a roof over their heads.
Sell them the house of their dreams.
Place an ad in our "Town and Country
Properties" section and get results fast.

Call Margaret Russo at

212-971-3155

Continued on next page.

Selling A Home?

Advertise in NEW YORK's Town and Country Properties.
Place your ad on Tuesday and see it in print the next Monday.

Call Margaret Russo at 212-971-3155

Continued from previous page.

**COUNTRY PROPERTY
For Sale/Rent***** OCEANFRONT *****SW NOVA SCOTIA**

46 acres - 1,000 ft open oceanfront, surf, southwest views & sunsets, 5 miles to US ferries, airport & golf course. Priced at \$99,900 (US). Owner financing. Smaller parcels available.

Call Brad at 718-358-1658

Attention Real Estate Advertisers:

This is your opportunity to reach over 1.4 million readers through our weekly REAL ESTATE section. Call Margaret Russo, 212-971-3155. Source: SMRB 1988

LAKEFRONT LUXURY

As you enter this architecturally designed contemporary, you'll be drawn by the sight of a tranquil cove w/cascading waterfall & a view that spans the full length of this pristine 100-acre mountain lake bordered by virgin forests. The added beauty of rolling pasture land offers variety to the views available from every room. Fabulous decking & walls of glass allow for full enjoyment. Marble flc, designer kit, spacious master w/luxurious bath plus two additional BRs, second bath & den. Near sight of historic Woodstock Festival. A home to enjoy for...\$350,000

McKEAN**REAL ESTATE**

White Lake, NY 914-585-6003

**VACATION HOME
For Sale**

Cape Cod—Breathtaking view of marsh & bay, 5.6 acres, prime loc, fine investment. \$299,000. 508-362-8053 leave message

Lakefront—Unique, small year-round home, flc, pvt pool, architecturally designed & professionally renovated, avail immed. \$184,500. 201-835-3161

It's Easy For You To Sell That Special Property Just List It In New York Magazines

Town And Country Properties
Call Margaret Russo for details.
212-971-3155

**New York Magazine's
TOWN AND COUNTRY
PROPERTIES SECTION**

When it comes to buying, selling or renting, that home or apartment, New York Magazine is unmatched in reaching a dual audience of affluent readers. In fact, more than half of them have an annual household income of over \$49,000.

To reach this dual audience of 1,445,000, advertise that special or unique property in New York Magazines Town and Country Properties.

Call Margaret Russo at
212-971-3155

Source: 1988 SMRB

TRAVEL

New York Travel is a weekly feature. Special rates effective with January 2, 1989 issue: \$30.00 per line, one-time ad; \$27.50 per line, four-time ad; \$26.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$20.00 for NYM Box Numbers. Display classified ads are available at \$420 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-971-3155. Contact Margaret Russo for Joanne DeCandia for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Club Orient - St. Martin—Come home ten all year - Travel Naturally, Dept N, Box 897, Lutz, FL 33549 or call 1-800-476-6833

Discover France's Best-Kept Secrets: Unique affordable tours to Paris & the Dordogne, Ile De France, Provence, Aug-Oct. Fleur De Lis Vacations 212-677-4290.

**BIKING AND HIKING
AND WALKING**

Biking & Hiking—The widest selection of tours worldwide. Free Brochure. All Adventure Travel 800-537-4025

AIRLINE

LOW FARES, ASIA & EUROPE Tokyo \$750. London \$500. All round-trip & other cities. Air Fair International, 17 Battery Pl. NYC 10004. 1-800-832-6666. 212-809-3818.

NOW VOYAGER—Largest Selection of Courier Flights. Major airlines, up to 75% off Europe, S. Amer., Carib., L.A., Hong Kong, Mex & more. 212-431-1616 12-5pm.

CRUISE

Cruise Discounts—Name the ship/date - we quote the special rate. 914-763-5843.

SEASONAL RENTAL

Aruba - IBR Beachfront Hotel Suite. Sleeps 4. Nov 18-24. \$500/wk. 718-846-6875

Montpelier, VT—Spectacular 10-room country estate on 75 private acres. Pool, pond. Monthly/weekly. 802-223-2706

NANTUCKET Prime summer rentals still avail. Call now for best selection. Starting \$1,250/week. Maury People 508-228-1881

Forming a Travel Club or Group?

Advertise it in NY Magazine.

Call 212-971-3155.

**BED & BREAKFAST
Massachusetts**

B&B Cape Cod—Chef-owned. Walk to beach, antiquing bargains. 508-540-1791

**BED & BREAKFAST
New York**

A Manhattan Hotel Alternative—Private spts at \$65 to \$85 per day. 212-206-9237

Judith Mol Agency Welcomes You To New York. Great hosted/unhosted accommodations avail. For brochure, call 212-971-9001 or Fax 212-963-3522

INN NEW YORK CITY 212-580-1900
An Eclectic Choice
For those who appreciate the difference

The Bon Vivant Bed & Breakfast Agency invites you to try an alternative to Manhattan hotels. Hosted & unhosted. Moderate to luxurious apartments. Tel. 212-966-1732 Fax 212-941-8139

B & B—Ultra lux. E. 80's. From \$75/night. Exclusive neighborhood. 212-879-2276

Southampton at North Sea—Comfy, turn-of-the-century farmhouse near the bay & down-home country breakfasts too 516-283-1976

**BED & BREAKFAST
Florida**

Key West—Curry Mansion Inn. Fabulous new wing just added - 15 luxury rooms, pool, B & B. Walk to everything. Romantic. Pier House Beach Club privileges. Close to tennis, golf & snorkeling. 305-294-5349.

**INNS AND LODGES
New York**

Jerónimo's—Come to our cozy mountain-top Inn. 75 mi NYC. Your hosts - the JERÓNIMO FAMILY. 33 rms. Heated indoor pool, jacuzzi, saunas, tennis. \$75/\$80 pp. 3 superb meals inc. Walker Valley, NY 914-763-5652

**HAMPTONS - HISTORIC
INN AT QUOGUE**

Fully modernized 70-room resort. Tv, fax, international phone service, pool, tennis, bicycles, entertainment, 2-star rest & beach privileges. AMEX. Reservations. 1-800-628-6166 516-653-6560

Southampton Village Litch Inn—For the guest who appreciates the unusual. Sophisticated, luxurious, international, on 5 glorious acres, yet right in town. A true resort compound. Tennis. Also, rent your own mansion for parties, celebrations, corporate outings, film crews. 101 Hill St. 800-54LATCH 516-283-2160

RESORT**New York**

New Ocean Beach Family Resort Montauk (516) 668-4000

Singles/Couples—Su Casa, Woodstock. Sports/exercise. Brochure. 914-331-5226

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Fire Island OBP, Oceanfront—Newly renovated, panoramic view, lry ocean deck, day, week or season. Also avail for private parties. 212-736-0852

Montauk, "The Country Inn by the Sea." Heated pool, Garden dining, Tennis. Free ocean parking. Cable TV. Bed 'N' Bkfst & vacation pkgs. Shepherds Neck Inn, Second House Rd., Montauk 11954. (516) 668-2105/NY 1-800-345-3511

Hamptons-Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

Shelter Island Resort—AAA. Waterfront. Sunducks, panoramic views. Superb cuisine. Swim, bicycle, golf. Tv - colorable, tennis. Low mid-week rates. Shelter Island 11965. 516-749-2001.

Fire Island Ocean Beach, Jerry's Rooms & Effic Apts - Reserve Now For Labor Day - Rated 4 1/2 Fromers - Bkide to NY State. Daily & wly rentals. 516-583-8870.

**RESORT
The Islands**

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Strictly Personals is a weekly feature. Cost is \$29.00 per line, 2-line minimum. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add \$20.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of \$50.00 and all other *Strictly Personals* ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-9606. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a *Strictly Personals* ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163-4600. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published. Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Only The Best—Very attractive Jewish woman, slim, athletic, personality plus, 37, author/radio-TV personality! entrepreneur would like to make dynamic duo with sophisticated, successful, world traveling man. Note/photo. NYM A100

An Island In The Sea—Single Jewish female, 29, 6', 160, seeks pretty, single female, 24-30, to share my Manhattan life style with. If you play racquet sports, read Nietzsche and enjoy music in all its forms, then let's set sail together. Photo please. NYM S65

Our Friends Haven't Introduced Us—So let's take charge. You'll meet a very striking brunette, 31, thin, bright, sincere, classy, loving, playful and warmhearted. I'll meet a dynamic, very successful Jewish guy, 30-42, tall, handsome, caring, fit, honest, family-oriented and fun. Photo reply only, nosmoker. NYM S619

Box At The Opera—Successful real estate developer, 40, 5'9", seeks female companion to go to the opera, theater and cultural events. I also like overseas travel, skiing, fine dining and champagne. Photo please. NYM B093

Seeking Brains And Beauty—Corporate owner, 36, 6', GQ looks like—eyes white, built, funny, honest and secure. Seeks accomplished, slim, stunning female counterpart, 25-35, to share. Photo essential for reply and will be returned with NYM S563

Paramour/Du-Paramour—This tall, athletic, 32, pharmacist/businessman seeks slim, attractive Jewish lady, 25-30, who shares my interests in fine dining, candlelight gazes, cinema, theater, humor and books. Note/photo/photo a must. NYM A129

Beautiful Blue-Eyed Blond—Warm, 30, very successful, smart, cultured, slim, family-oriented, athletic. Herpes. Bio/photo. NYM A104

Handicapped Professional Man—Seeks understanding woman to 45. NYM A044

Woman With One Frying Pan—Seeks perpetual dinner date. Pretty, warm, thoughtful and articulate, professional Jewish woman, 33, slim, enterprising and athletic - loves the outdoors, music, travel and laughter/long talks with friends. If you are a warm-hearted man with a keen mind, ready sense of fun, physically fit, capable of closeness and willing to help me find a crepe pan, I'd love to hear from you. Note/photo appreciated. NYM S574

Quality Guy—Late 40's, bright, honest, successful businessman who is accustomed to a gracious life style as well as an unpretentious, model-like lady who feels comfortable with little or no makeup and must be slim, nosmoking and over 30, to share Manhattan madness and New England charm. Photo/photo. NYM A065

Your Eyes Only—If you are a single white female under 40, interested in a single white male, 40, Jersey (Manhattan worker), who likes witty, attractive, intelligent, but mildly insecure, slightly off-type. I enjoy Beethoven and Beach Boys, basking and B-movies, Bordeaux and beer, book tube and biographies. A woman's clean, natural good looks are important to me. I'm salt/pepper, 5'9", average weight, sarcastic, smart and too hard-working because I haven't met you yet. Along with note/photo, a recent photo please. NYM S570

The Stork Is Waiting—Good-looking Italian-American, 28, 5'10", diversified interests and very active. Searching for an intelligent and capable girl, 25-35, who is interested in romance, marriage and starting a family. I am ready for all the responsibility and would like to meet you. Please write about yourself so that we can have our first dinner, dancing date. NYM B079

If You Are—A very attractive, lean, leggy, independent NYC lady, 30-38, nosmoker, who enjoys skiing, sailing, mellow jazz, dance, movies, theater, etc. then drop a note to this extremely handsome, successful 43-year-old young man. Photo a must. NYM S573

5'10", Late 30's, Special—She's a hard-working professional who also enjoys her free time. She seeks her equal - a man unafraid of emotional intimacy and communication, who values honesty, integrity, loyalty, family life and commitment. He's intelligent, active, warm, funny and seeks a mutually nurturing relationship that will grow into something that will last. Please write (make your letter make me smile) if you're 37-47 and over 6'. Photo not important - sincerity is NYM A124

Vibrant, Handsome, Healthy Surgeon—Passionate, loving, charming, no gimmicks, funny, 30's, artistic, Jewish, slim, AIDS negative, fit, tall. Seeks sincere, bright, forgettable lady, 34 or less, for forever. Photo definitely. NYM A138

Important Message—For the right lady. Looking for a very attractive woman, 25-37, career-minded, enjoys travel sports, art, antiques, walking on the beach, honest, sincere and wants to make a 39-year-old, nice-looking Jewish male, company president, for a possible relationship and marriage. Photo optional. NYM A107

Warm, Genuine—Professional male, 43, Jewish, great sense of humor, wants committed, romantic relationship with professional female, 28-40, trim, very pretty. Letter/photo optional. NYM/NY NYM S596

Extremely Attractive, Classy Lady—Bright, trim, 5'5". I'm positive, playful, curious, athletic (tennis), professionally successful, emotionally secure. Winter in Ft. Lauderdale, summer in Southampton. Seeking single male equal, 40's-60's. Note/photo/photo. NYM A081

Beautiful Asian Woman From LI—5'6", 112 lbs, 30's, very successful, well educated, very good-looking, elegant, sexy, sensual, good heart with great body. Seeks first class man only who is sophisticated, well educated and successful, 37-49 - CEO, doctor, attorney, businessman. Photo please. NYM A082

Very Handsome Attorney—35, Jewish, seeking career-oriented lady for committed relationship. Photo. NYM A116

NEW!

Address Your Response This Way:

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New York, New York 10163-4600

The Penthouse—And the country home are great, but enjoying them with the woman I love would be even greater. Hopefully, it's you. World-traveler, artist-businessman, an entertaining and unique individual who seeks smart, slim, sensual beauty, 27-41. Will answer only letters with good photo and evening phone number. NYM S622

Are You A Dynamic, Charismatic—Tall and refined man of superior intelligence, 41-58? Is dressing impeccably part of your high-powered image? Are you a perfectionist who achieves enormous professional success and admiration? Do you have a generous, compassionate nature and sparkling wit? And do you wish you were in love again? If so, I offer you beauty, brains, integrity, style and elegance. I'm 41, divorced, 5'5", 114 lbs, very feminine and sexy, with dirty blond hair, turquoise eyes and a gorgeous smile. But I hope you can look beyond my pretty face and hourglass figure to appreciate me for my inner beauty as well. I'm articulate, funny, perceptive, thoughtful have a wonderful sense of humor and put a high priority on honesty. You've found a world-class listener who knows how to be a friend. Living and working in NYC, I enjoy a highly sophisticated life style which includes art, theater, gourmet dining and black tie openings. I'm proud of my career accomplishments, earn a lot of money and love spending it. But what I really want at this point in my life is to have a lasting monogamous relationship with one special man I can respect and adore. Photo appreciated. NYM S625

Beautiful Dark-Eyed Lady—38, sexy, chic, smart, seeks husband. NYM B081

Vivacious, Pretty, Svelte—Green-eyed brunette, a 'people' person, an actress who's down-to-earth, an educator who loves to learn, a broadcaster who cares about the world - seeks man, 30's-40's, successful in personal and professional life, to share love of theater, literature, music and humanity. NYM 5587

Accomplished, (Com)passionate—Attorney, bright, handsome Jewish man, 42, athletic, 5'10", with sparkling hazel eyes. Loves New York culture and communing with nature. Seeks commitment with warm, intelligent, politically liberal, pretty, down-to-earth woman. Photo, please. NYM A143

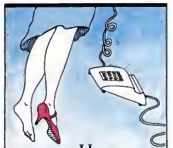
Fortune Cookie Say Go For It—Well-educated, big-eyed beauty seeks male, 29-35, who is conversational, cuddler, travel, dancing, sports, sunsets, romance. Photo/phone/sense of humor. NYM 5581

Vivacious Sporty Wasp—25 years, career-minded, traveled and educated, seeking spontaneous adventure with guy, 27-35, who is comfortable in jeans or black tie. Will exchange note/phone/photo. NYM 8086

Oriental Woman Sought—Architect, 37, 6'2", Ivy-educated, seeks Oriental woman for adventure and a sensual, romantic relationship. Note/photo. NYM 8087

Sehlep Not Wanted—By this attractive, auburn-haired, professional N woman who seeks down-to-earth, successful male, 40-50. Photo/phone. NYM B085

Handsome Jewish Physician—Seeking stunning, sexy, smart (MD, PhD, etc.), about 32. Photo. NYM A033



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Handsome, Spontaneous, Easygoing—Male, 36, Jewish - seeks attractive, witty, unpretentious woman, ready for a true giving relationship. Note with current photo. NYM A150

Time Lone Wolf Marketing Advisor—43, 5'9", open, kind, well-traveled/educated, athletic, reasonably sane and even a bit special. Seeks laid-back, pretty lady who's very bright, maybe creative, probably Christian, hopefully sexy but surely not overweight. She enjoys life from skiing to theater, photos to food, country to city. London to love. NYM A145

Self-Made Millionaire—European background, late 50's, divorced, slim, hopes to find an intelligent female, 35-45, with friendly disposition, for steady relationship. Photo will be appreciated. Write to POB 1100, Briarcliff Manor, NY 10510.

Do You Dare?—Divorced woman, 47, 40's, slender, former model, successful business owner, tall, 6' in heels, loves to travel, cook, read, play bridge and hold hands. If you have an abundance of self-confidence and a fantastic sense of humor, let's talk. Photo nice, bio a must. NYM A097

Successful Jewish Businesswoman—Bright, attractive, real woman, 30, 5'6", 120, who loves life and its challenges - enjoys walking at the ocean and holding hands as much as fine dining; popcorn and movies as much as the theater. Seeking a good-looking, successful and, most important, sincere man from 30-38, to share whatever the future holds. Photo/phone/note. NYM 5583

Blue-Eyed Brunette—Tall, slim, lady, 40, smoker, with successful career, inquiring mind, independent nature and a big heart. Seeks single, smart, established, down-to-earth man (40-50), who appreciates cats, books, old movies and stimulating conversation and is interested in friendship, maybe romance. Note/phone, please. NYM A126

Subtly Sexy, Willowy Lady—With silky hair and soft brown eyes, who loves the water and wants to share her warmth and wit. Wishes to meet a handsome gentleman (30-40ish) whose eyes sparkle and whose smile will melt my heart. Someone who laughs with ease, appreciates the ridiculous side of life, gives of himself easily, has a keen wit and wants the whole ball of wax. Photo and photo please. NYM 5588

Handsome Yet Cute—With GQ looks - 32, physician, Jewish, athletic, lean, brown hair, brown eyes, seeks beautiful gal, 19-32. Send picture. NYM A108

Sexy, Shapely Professional Exce—5'2", 122 lbs, toned. Manhattan life style yet down-to-earth. Seeks man, 37-47, tall, trim, with all the attributes to handle a real woman. Photo or business card assures response. NYM A083

Handsome Professional—6'1", 175, blond hair, blue eyes, early 40's, athletic, romantic, fun-loving, into sailing, theater, dance. Seeks very athletic, shapely, educated female, 28-36, for serious relationship. All races. Note/phone/photo. NYM A144

Very Pretty, Blue-Eyed Blond, 33—Seeks a warm, successful, exec male, 30-40. Photo/bio a must. NYM 5585

Witty, Attractive, Verbal Lady—Would enjoy meeting cultured male, 60-70. POB 2061, New City, NY 10956.

Seeking Best Friend/Lover/Wife—Who, like me, is ready to start a family and is a health-conscious nonsmoker who enjoys old movies. I'm a warm, attractive, unpretentious, successful PhD psychologist, 45, 5'9", 155 lbs and Jewish (not religious). Photo appreciated. NYM 5597

Romance Wanted—With a warm, smart, fun woman. I'm 38, 6', Christian, adventurous, fit, trim, sensitive. Photo helps. NYM A110

Terrific Mind And Body—Super handsome, successful, passionate, male-loving white lawyer, 36, 6', seeks bright black or Latin beauty, 23-34, for serious relationship. NYM A113

Professional, 26—5'3", seeks sincere male. Photo. POB 702, Union, NJ 07083

Leo Looking For His Aries—1 feel comfortable with someone in her 40's. I'm 47, slim, nice-looking, Jewish. I believe the best relationships are based on a close, honest, warm friendship with plenty of mental stimulation. I have varied interests such as sports, tennis, classical concerts, Italian opera, trying new restaurants and enjoying each other's company. If this appeals to you, write to this together guy. I have a weakness for Capricorns and blonds. Tennis is a very big plus. Westchester. NYM 5598

Magnificent, Elegant, Sensuous—Statuesque, 30's, 5'7" brunette, Jackie Bisset look-alike, successful art dealer, romantic, intelligent, secure, seeks male counterpart, 40-55. Photo. NYM A111

Stop Here—43-year-old Jewish male with nice smile. Financially secure. Kind, intelligent, loyal, humorous with a romantic and caring nature. Enjoys lively conversation with good friends, cool summer breezes and warm winter nights. If you are a Jewish female and a nonsmoker, please respond. NYM A112

Tall, Trim, Kind—Handsome, successful professional, 43 years, seeks one very pretty, slim woman, 25-36 years, over 5'6", to help us both feel good. NYM A115

ABC American-Born Chinese—Female, 31, pretty, enjoys workouts, long walks, champagne, travel. Seeks attractive, romantic man for serious relationship. Photo. NYM 5599

Pretty, Eurasian Woman—30, successful designer, bright, unconventional. I am a native New Yorker with a great sense of humor and good outlook on life. Looking for handsome, single white male who has his act together. Photo. NYM 5601

25-Cent Special—Is this your? 28-35, Jewish male, ambitious, outgoing, sincere, who is athletic, has a sense of humor and is involved in a meaningful relationship. Hurry - get a stamp. This 28, 5'7", professional, blue-eyed brunette who is very warm, adventurous and a good conversationalist, awaits you. Please send note/photo/phone. NYM 5614

Very Attractive—40-something widow, loves opera, theater, museums. Great conversationalist and fun to be with. Looking for male counterpart. Manhattan resident preferred. Photo/note. NYM A117

Seeking Younger Man—This warm, witty, strong and feminine PhD psychologist, 41, would love to meet a very intelligent, energetic, career-minded younger man. Sense of humor a plus. Note and photo please. NYM 5602

Model/Athletic Figure—MD, 40, 5'9", 130, warm, sexy. Seeks athletic, refined professional man. Photo. NYM A118

Expect The Best—Funny, romantic, dazzling. Pretty, green-eyed, slim, creative blond, seeks tall sweetheart, 37 plus, for harmonious real thing. Photo/note. NYM A119

Successful Artist—Handsome, 60 plus, 5'9", seeks sincere relationship with attractive, slim, warm, honest lady. Tennis, golf, relaxed evenings, travel adventure and fun times lie ahead. Nonsmoker. Photo/note please. NYM 5603

C'est Develop—33, 6'1", Jewish real estate developer. Athletic and considered quite good-looking. Skier/wind surfer. Passionately romantic, cerebral, unpretentious, down-to-earth and genuine. Seeks a sane, sensual and savvy woman for the real thing. Photo/phone. NYM 5604

Mr. Right—35, handsome, musically talented, marriage-minded, nonreligious Jewish professional. Looking for Miss Right, 25-30, bright, beautiful, centered (but not self-centered). Let's follow the yellow brick road of life together. Photo a must, will exchange. NYM 5571

Handsome Jewish Exce—48, seeks slim, curvy beauty, 34-39, with a great smile. Photo/note. NYM A121

Sophisticated Chicago Woman—Late 30's, slim, athletic, pretty, spirited Wasp, seeks tall, good-looking white male, 38-52, modest professional, romantic, nonsmoker, athletic. Note/phone/recent photo a must. NYM A123

A Touch Of Gray—Causal sophisticate. Provocative, slim, shapely. Enterprising, late 30's 5'4". A bit of Ann Bancroft and Annie Potts. Seeking settled, charismatic, urbane, amusing gent, Late 40's-early 60's, for tennis, Tanglewood, theater and relaxed country weekends. Intellect welcome, nonsmoker. Photo. NYM 5582

Like Books, Politics—Outdoor sports, travel, talk, quiet too? I'm a male. Are you a slim, pretty, professional woman, 30-36? Appreciate photo. NYM D375

Successful Career Woman—Looking for nonsmoking single/divorced white male, 38-55, who wants to share the wealth of life. I am attractive, warm and physically fit. I get excited about travel, the arts, moonlight, candlelit dinners and maybe even dance lessons. I seek a loving relationship and do not exclude marriage as a possibility. If you are successful, enthusiastic about your life, physically fit, real and vulnerable, kind and sensitive and have a sense of humor, we should talk. Please write. NYM A146

Room With A View—Pretty, Jewish model-thin lawyer, 35, 5'8", with wit, imagination, style, sensitivity and love of French Riviera, Nantucket and jazz. Seeks energetic, gentle, strong, bright, sensual, marriage-minded man with integrity and vision. Let's meet soon! Photo/phone. NYM A067

Love To Love—Handsome, successful Don Giovanni, 45, loves fine foods, flashy cars and Baccarat. If you are a 28-38-year-old female and would like to join me, a non-marriage-minded man, in pursuing happiness and delight, please send photo and phone. NYM A106

Funny Jewish Lady—Needs best friend who's witty, adventurous, enjoys theater, tennis, music, 33-59. NYM A062

Last Stop Greenwich Village—Very pretty, slender blond female, 42, PhD, seeking relationship with male, for mutual growth and pleasure. Photo. NYM B061

Dynamic, Sensitive And Funny—Pretty Jewish female attorney, 32. Loves music and travel. Wants to meet someone special. NYM A131

Attractive, Long-Legged—Good-natured white female, 34, seeks easygoing male, 6'-6", 32-42, who enjoys outdoor sports, NY culture, travel - for friendship, possible long-term relationship. Nonsmoker preferred, photo appreciated. NYM S590

My Solo Flight Is Near Completion—A duo landing is planned. Correspond if you're a self-made, stable male prepared to soar to extraordinary heights. POB 114, Cresco, PA 18526

Sincere Jewish Man—6', nonsmoker, 40, loving, caring, very honest, intelligent. Looking for attractive, very classy lady with similar qualities, to share the beauty of life together. Serious reply only will answer all letters. Photo a plus. SI or NJ lady okay. NYM S589

Charismatic, Central Jersey—Greek-American entrepreneur, 5'5", affluent, attractive, intelligent, personable, sensitive, sincere, sensual, warm and witty. Likes movies, shore, travel, gardening, sports, music, etc. Seeking marriage-minded female, 27-37, with similar qualities and interests. Photo/photo, please. NYM B072

Enjoy Florida Life Style—Clean-living, secure, 50's, divorced engineer - seeks pleasant, romantic, classic lady, 40's, for companionship and sharing life's simple pleasures. Photo/note/phone. NYM S564

Dumb, Fat And Ugly—Just kidding, but don't those hyperbole ads make you want to gag. 34-year-old female, 5'7", slim Jewish, almost-MD prankster. An iconoclast with an outrageous sense of humor and a somewhat irreverent view of life. Thinks jogging and aerobics is for mindless overachievers. Looking for an intelligent, literate, funny male, 30-40ish, to make me laugh. Religion not a problem unless your mother is antisemitic - kids are fine too. I love cooking, travel, tennis, chamber music and getting out of NYC - Le, country house definitely a plus. Coherent reply with photo/phone will help. NYM A064

September Birthday Girl—Seeks special guy to share that day and maybe other days. Single Jewish female, 30, very pretty, slim, medium height, seeks single Jewish male, 28-36, professional, attractive, with varied interests: dining, dancing, movies, concerts, outdoor sports and travel. Note/photo appreciated. NYM A098

No Photos Please—Why? Because it's what's inside that really counts. Widow, 46, Jewish, tall, slim, attractive. Seeks caring man, sense of humor important. Widowed/divorced, 42-59. NYM S608

Very Pretty Blond—40-year-old, Jewish NYC professional, slender and youthful, classy and sexy - seeks handsome and successful professional/executive with solid values, full of life and fun, confidence and sincerity and a terrific sense of humor! Letter/photo (photo optional). NYM S072

Vicki Vale Seeks Bruce Wayne—Pretty Journalist, 29, 5'8", 125, looking for handsome, sensitive intellectual, professional, successful, 27-34, with whom to explore city sights. Photo/phone. NYM S609

Vivacious, Beautiful, Caring—Intelligent Jewish female, 30, with family-oriented Jewish male, 29-37, for long-lasting relationship with mutual respect and love. Nonsmoker. Photo/phone. NYM A070

I'm Not Looking For Mr. Perfect—I'm looking for someone to love. I am very attractive, energetic, sensitive and a supportive friend. You are 30-40, 5'10" plus Jewish, funny, bright, spunky, successful and an optimist. Photo a must/note/nonsmoker. NYM A068

European-Born and Bred—Extremely beautiful and unique woman (40), well-educated, well-read, well-traveled, dislikes mediocrity and the masses. Does like intelligence. Old World manners and charm. No response without photo. NYM A069

Male, Sexy Italian—Age 40, 6', 190 lbs, professional, would like to meet beautiful woman, sexy, alluring, diverse, very intelligent, any age, for romance. Photo/phone. NYM S569

Sophisticated, Sweet, Slim—Smart, sexy, graceful, funny, fascinating, hazel-eyed, successful brunette (age 33) - seeks a man of substance, Jewish, with style, wit and many of the above traits (age 35-45). He is comfortable in jeans as well as limousines. Photo/note. NYM S075

Your Madonna—Cute, slender, 31ish woman, enjoys working and playing (but not games), arts, golf, tennis and more. Seeks male with interior smile who enjoys dance and more. Note/phone/Photo. NYM S611

Handsome NJ Business Owner—Come fly with me to exotic beaches, gourmet restaurants, theaters, etc. I'm tall, slender, educated and financially secure. You are a Christian, 28-40-year-old nonsmoker, attractive, fun-loving, a little old-fashioned, seeking a lasting relationship. Photo and bio a must. NYM B073

Slim, Pretty Nurse—Mid 30's, financially secure, great figure, long brown hair, affectionate. Loves hiking, camping, books, Shinto, reading. Very bright: can be quite witty, sometimes seductive. Seeking professional man for friend, companion, possible lover... NYM A133

Eclectic Transformationalist—6'3", 46, single parent, Washington DC, interested in personal growth, societal transformation, best-selling author - seeks wonderful, extremely attractive woman, 30's, with passions. NYM S566

This Issue's Best—Beautiful, intelligent Jewish female, 29, slender, big blue eyes, big heart, class act. Seeks family-oriented, successful male for relationship. Note/photo/phone. NYM S612

What Matters?—Communication, caring, commitment. If you're 24-36, a nonsmoking woman who enjoys the arts, fitness, laughter and life's simple pleasures, contact this 5'7", 35-year-old, dark, handsome white male educator - with phone/photo/note. NYM S568

Ambitious Manhattanite—43, 5'10", 185, slim, blonde, intelligent, separate. Seeks very pretty Christian lady, 32-36, nonsmoker. 5'6" and up a plus. NYM A134

Interesting, Responsible, Passionate—Good-looking too. Very intelligent man, 34, seeks keen, individualistic, girlish, tall, slim, naturally pretty woman to marry. Photo please. NYM S613

Artistic LI Professional Man—Trim, fit, 59, Christian background, aspiring vegetarian. Likes to swim, sail, ski, travel. Enjoys film, theater, nature and jazz. Seeks sensitive, positive, shapely, romantic lady, 45-55. Photo please. NYM A136

Attractive, Sophisticated, Educated—Looking for real gentleman. 55 plus, caring, active, intelligent. Note/photo/phone. NYM A137

Madcap Sorbonne MA—(Jewish female, 25) very pretty, very fun, looking for that special one (25-33): a sensitive, professional, athletic intellectual. Let's share Mozart, Ingres, Thomas Mann too, perhaps I'm the one for you? So, if you're a charming, witty guy, write to mel Don't be shy! Note/photo/phone. NYM A120

A Man For All Seasons—Divorced white male, 43, 6'1", 175, slightly unconventional, successful, independent-minded. Wall Street trader, seeks slender, tall Jessica Lange look-alike, 25-35. You should be mentally strong, athletic, health conscious, financially and emotionally secure, have traditional values with a modern spin. Looking for friendship before commitment. Let's kick back and enjoy the summer. Photo a must. NYM A071

Talented Architect—White male, 46, 6', 170 lbs, handsome, successful, modest, would like to meet beautiful, sexy black lady, 21-32, who likes to be pampered, have fun and enjoy life - for possible meaningful relationship. Photo/phone a must. NYM S572

Wife Wanted—Handsome white male, professional, nonsmoker, early 40's, warm and sincere, seeks attractive, marriage-minded female counterpart, 25-40, any race. Note/photo if possible. NYM S593

Slim, Striking, Tall Woman—Jewish, 41, seeks man, 38 plus, who is comfortable with himself, open to intimacy, whimsical. Nonsmoker. Photo please. NYM B078

North Shore Lady—38, adorable, funny, happy. 2 sons, 12 and 14. Financially secure, eclectic tastes, Jay Leno/George Will, many interests. Seeks divorced Jewish man, 40-55, who likes the Brady Bunch. Note/photo/phone. NYM S591

Hazel-Eyed Brunette—Attractive and successful, slim, 36, Jewish female, looking for male counterpart. Photo. NYM S576

English Gentleman—Of some standing and reputable wishes to correspond/meet with female, 35-50, of the same stature. Seeking good company of self-sufficient partner in the same age group. Photo appreciated; reciprocal note corresponding. All replies answered. NYM D372

Interesting, Intelligent, Witty—Professional man, 53, 5'8", Jewish, considerate, dependable, well-traveled Manhattanite, seeks attractive, intelligent, slim/lady, up to 47, for quiet dining, seriousness and silliness, talking and laughing and sharing. Bio/phone/photo, please. NYM A079

Genious Nice Guy—Sensitive, attractive, physically fit, Westchester businessman, 50ish, appears younger, seeks down-to-earth, fun, fit, 40-plus female. Note/Photo. NYM S620

Beautiful Women Do Not Go To Singles Bars!

The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

I know! I have interviewed hundreds of these women. I know who they are, where they are and how to reach them.

If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

Do not confuse this with a dating service. There are no embarrassing videos, no awkward moments. For over 20 years I have been introducing thousands of singles one-by-one, resulting in over 7,000 successful marriages. I can do the same for you. Call me for a very private and confidential appointment.



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Beautiful, Classy Italian—Playful, sincere, successful, 5'6", 31, slim, fit. Loves sports, travel, beaches, moonlit walks. Seeks her equal, handsome, secure, successful, athletic male, 28-38, 5'10" or over, for friendship leading to possible relationship. Photo a must. NYM S592

Cute And Captivating—Intelligent, very pretty, slim Jewish professional, 33, with many interests including travel and music - seeks well-educated, attractive, witty, dynamic mensch, 30-40, for adventure, fun, love and life. Note/photo. NYM S594

Beautiful, Black, Tall, Elegant—Caribbean female seeks tall, successful man of quality, over 40, for meaningful relationship. Photo/photo/bio. NYM S559

Russian Immigrant—Pretty, successful MD, 49, seeking special, professional, down-to-earth, good-natured mensch, 50-60, marriage-oriented. NYM S580

Greek Goddess With Chutzpah—Seeks Zeus in a 3-piece suit. This sensual, hi-energy ad exec has seen the lights of L.A., the antiquities of Athens and now I'm setting my sights on you - a very special man of value; honest, thoughtful, dependable, hard-working and family-oriented. While you have a good sense of humor, you are serious about one thing: a committed relationship. You are financially secure, psychologically mature, with an easygoing nature. 32-44ish. You are sensual, sociable - a natural communicator. You possess a curious, adventurous soul that longs to climb the cliffs of Santorini. If this is you in reality, not fantasy - write with foto. I may be your female counterpart. NYM H365

Attorney, 29—Warm, handsome, seeks bright, slim, unpretentious Jewish female for lasting relationship. Photo. NYM S578

Adventure-some Female Sought—For experiences in travel, the outdoors, skiing, scuba, snowmobiling, hiking, rafting, etc. - plus quality times exploring the big city, fine restaurants and sharing quiet hours cuddling. You must be 28-36, very attractive, slim, athletic. Me: ruggedly handsome, athletic build, professional, 5'8", 42, nonsmoker. Recent photo/note/photo. NYM A142

Pretty NYC Lady—40's, 5'8", brunette, 125 lbs, intelligent, fun - seeks gentleman, 43-55, interested in fun, romance, happy life and serious commitment. NYM A089

Exceptional Man, 38—Successful, attractive, warmhearted and creative, with a good sense of humor, would love to meet a wonderful woman, 30-36, for a lasting relationship. So...tell me about yourself! Photo/photo. NYM A141

Asian Princess—19-27, sought by striking, tall, trim, Mel Gibson look-alike, professional. 32. Looking for serious relationship. Picture a must. NYM S616

Objective: Chemistry—NJ, single white male. Slim, educated, successful, 40. Searching for classy lady with warmth and wisdom, to share pursuit of happiness. If you're bright, pretty and maybe a little too intense, please say hello. Photo, photo appreciated. NYM A093

Wonderful, Witty Lawyer—38, single white female, 5'8", pretty, willowy, wants warm, well-educated, attractive, arts-loving sweetheart. NYM A058

Male - Serious About Diving—Married—I'm 42 years old, gotterc Original male without any children - 145, about 5'8". Hobbies are biking, Tai Chi, computers, movies, music, walking - a little bit of a workaholic. I'm handsome, sensitive, honest, sincere, loving and responsible - serious and ready to start a family. Highly successful, own a house located between Philly and NY. Recently saw the movie "When Harry Met Sally..." in Manhattan felt a little down but after walking about 100 blocks, felt a little better. Note/photo/photo please. NYM S621

Reach Out, Meet Someone—I'm 33, Jewish (you don't have to be), single, bright (HS teacher) and beautiful (very long hair). I work out at Jack La Lanne and at home. Interests include bowling, horseback riding, garage sales, theater, restaurants, Atlantic City, clothes shopping and meeting new friends. Recent photo/note/photo. NYM B055

Very Feminine, Pretty, Well-Situated—Slim Nassau lady - eschews bars, dares to try this. Seeks healthy young guy, 45-60. Loves skiing, tennis, watersports, theater, dancing, travel. NYM F367

Tall, Handsome, Professional—Asian-Indian, 38, seeks beautiful, educated, sensitive woman. NYM S623

Western Transplant—Top physical shape, into working out, sailing, rock climbing and skiing (electrical engineer), international sales, relocated to Long Island, frequent travel, learning Japanese, high income, divorced, two kids, 38, 6', 185 lbs, good-looking, dry sense of humor, optimistic. Seeking health club type, fitness-oriented, 31-35, divorced (with/without kids), nonsmoking. Photo/photo. NYM S584

Lovable—5'4", 115 lbs, athletic, incredibly attractive, humble Jewish woman seeks Jewish hunk, 29-37, with strong build, warm heart and sincere mustache. Photo, please. NYM A094

Colorful, Caring, Charismatic Woman—40's, loves life and laughter, seeks charming character who understands sharing, knows best is yet to come. Note/photo/photo, please. NYM B023

Tall, Attractive, Warm—Professional lady, 33, seeks smart, sweet, playful gent for friendship, romance. NYM A076

100% Natural—No NutraSweet. Good-looking NJ gal seeks tall, handsome professional (39-49) with same down-to-earth qualities. Photo/note. NYM A075

Tally Ho—Classy lady PhD hunting for someone special. I'm 39, attractive, enjoy Lincoln Center, riding, skiing and laughter. Photo/photo. NYM A080

Wanted—A dynamic, humorous, sincere, fun-loving Jewish male, 37-42, who is looking for that special someone to have that once-in-a-lifetime relationship. Reward: pretty, vivacious, dynamic, fun-loving female. Hurry up! One-time offer. Photo and note important. NYM A105

A Midwest Transplant—Tall male, 31, MBA, athletic, GQ, fun, witty, honest. Seeking honest, tall professional lady, for fun and romance. NYM G670

Very Pretty, Vibrant—Shapely, intelligent, divorced, 30 - seeks handsome, successful, very warm, 30-something guy. Note/photo a must. NYM B089

Bordeaux, Baseball, Bright People—Well-traveled, NY male hostler, 32, ready for relationship with nice lady with similar and very different interests. Passion for foreign cultures, crazy hours major pluses. Note/photo. NYM B077

Jewish Architect, 41—Never married, handsome, seeks classy, advanced, educated lady (MD, DDS, JD, PhD), 30-35, for romance and lasting relationship. POB 4252, Great Neck, NY 11027-4252.

Asian Gentleman—37, still seeking a feminine, romantic woman for a lifetime of happiness. NYM B090

Handicapped Professional Man—Seeks understanding woman to 45. NYM N988

Sweet, Loving, Arts Woman—Bright, witty, attractive, 37, 5'4", seeks warm, fit, brainy man. NYM S605

Personable—Senior bachelor, PhD, nonsmoker, cultural interests, share friendship with like peer. NYM A122

Sparkling, Chic, Adventurous—50ish American beauty with street smarts seeks warm, successful, aggressive male counterpart - any age. NYM A127

Button Count—Rapper keen pretty art world snobette seeks cartoon class brainiac man or Penn Jillette for fundakelidie downtown dates. Friendship first. Words and pictures to NYM A128

Sensitive, Good-Looking—Very affectionate, successful LI guy, loves animals, kids, traveling, keeping fit, cooking and sharing good times with the right woman. I'm Jewish but you don't have to be. If you are not in too much of a rush to notice the trees and flowers around you and you are cute, 5'7" or less, slim, pretty, fit and fun, 30 or under, I would like to meet you. Photo/photo, please. NYM A147

Sweet Yet Sensuous—Looking mom, 5'6" (reformed workaholic), executive, warm, loving - seeks bright, attractive, 40 plus, single dad, strong in character but gentle with those he loves, for quiet dinners out, travel, ski, sailing, music, sharing, caring. NYM A148

Friends Call Me Pretty—Bright, romantic, career-oriented, 34, 5'3", tennis enthusiast, seeks ambitious, fit professional for lasting duet. Photo/note. NYM A130

Let's Face It—When you're 50ish, the best you can hope for is to keep the middle-aged spread from spreading too far. Female, still fit, seeks classy man. Box 20814, NYC 10025

Nice Guy, 26—Quiet, creative, vegetarian. I'm easygoing, understanding and secure. I'd like to meet a woman who's pro-choice and cares about the environment. Nonsmoker. Photo helpful. NYM S607

Attractive Woman—37, seeks professional Christian man (35-45) for shared interests in culture, sports and fine dining. Photo a must. NYM S567

Handsome, Successful—Single white male, 34, 5'9", tall, with sense of humor, looking for special single white female, 25-32 (not found in singles bars), for relationship. Photo. NYM G665

Earthly and Ethereal—Tall, trim blond, 38, with very Irish temperament, seeks spirited professional man to share laughs and love of travel, tarot, art, athletics, books and Broadway. NYM S073

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 655

BY MARY ANN MADDEN

FACE-LIFT TO DEATH

THOSE WHO CANNOT PASS HISTORY ARE DOOMED TO REPEAT IT

SMITH & WESSON OIL

Above, Near Misses. Competitors are invited to provide one title, adage, name, or what you will of a similarly just-off-the-mark nature.

Results of Competition 652, in which you were asked to draft the concluding line(s) of a memoir.

Report: In attempting to create something humorous, endeavor *not* to be humorous in the doing. Certainly it's true onus. And perhaps has some merit here. You can't beat flavor and authenticity. Yet we seem to have collected the unmemorable: concluding lines of obvious detective fiction, of unwitting short stories, and the bad novel. Occasionally, children's stuff. But perhaps you got that from the example.

A memoir. Uh—does that convey something? Perhaps something personal and particular and stylish. Well. These are (with exceptions you will recognize at once by the unaided light of natural reason) not up to sniff. But thank you very much for, ah, for being here. I have to lie down now. Frank will see you out.

First Prizes of two-year subscriptions to "New York" to:

Closing the album of snapshots taken with Desmond during that wartime autumn of 1943 in Lemington-on-Bridley, I asked myself again—in a mixture of pain and pleasure—how could so much happiness, and yet so much sadness, be reflected in a dozen rolls of fading Kodachrome?

J. B. Snyder, Los Angeles, Calif.

Lola is called Sister Dolorene now. I don't see her much. She stays in the convent, and what the hell, it's probably better this way. She was some kid, though—yeah, some kid.

Richard Burke, Ho-Ho-Kus, N.J.

The last time I saw Zach Hunter was in 1928 in Paris. He had his arm around my then wife, Lida.

Selma Ellis, Glenview, Ill.

Runner-up Prizes of one-year subscriptions to "New York" to:

I was sent out into the world with nothing but a typewriter, a kiss, and a kind word. I felt broken, like an egg.

Helene Davis, Cambridge, Mass.

I saw him only once after that. At the trial.

James V. Higgins, Atlantic Highlands, N.J.

Affecting anger again, Angela finally favored me by failing to re-enter the front door save for a note claiming that Kornberg was right after all to label me a pathological liar. C'est la vie.

James W. Penha, Millbrook, N.Y.

And Honorable Mention to:

General Smerl never found out who stole his garters. After Tobruk fell, it didn't seem to matter much.

Barbara Burke, Ho-Ho-Kus, N.J.

"The playing fields of Eton," I thought. "I wonder if that also applies to El Alamein," and I began to limp away from the old school—the leg was giving me particular hell that day—looking back once when the chapel bells started ringing.

O. M. Neshamkin, M.D., N.Y.C.

Wherever his soul may be, Mr. Mergenthaler must be roaring with laughter; for, as he had long ago predicted they would, the *Times* pied the type of his obituary through three editions.

David A. MacMackin, N.Y.C.

Like cream I had risen to the top, but it was rather sour cream, and the question remained, the top of what?

Larry Laiken, N.Y.C.

So while the pilot announced our cruising altitude, I glanced across the left wing to sneer one last time at the land of sin, opened my newspaper, and, I think for the first time in my life, read my horoscope.

Ken Ashford, Brooklyn

And that's why I have every right to call myself Elvís Presley Jr.

Jack Simkow, University Hts., Ohio

All in all, I never made any deals . . . so I wasn't ever pushed, filed, stamped, briefed, debriefed, numbered, or indexed.

Robert Bainco, York, Me.

And besides, they were all dead when I got there.

Regina McParland, Boston, Mass.

And the old fire station where I received Phase I of my civil-defense messenger training still stands at the corner. Perhaps some day, the fire fighters will allow us to use the second-floor bathroom.

Hilliard B. Holbrook, Pensacola, Fla.

Now there are four men to tell him how to spell it and 40 to tell him what it means and 400 to print how he's doing it wrong, but then there was only Nana to call through the darkness with the answer.

Ross Allen, Bloomington, Ind.

He was the sort who did not give over easily, but we'd known that, as we had known his laughter, his generosity, and his cruelty. Sleep now, my father.

Cynara Aglend, Rothschild, Wis.

As I walked away, I knew it was over, but that my life, for better or worse, would be like those old-fashioned Saturday-matinee serials . . . to be continued.

Edwin P. Rapoport, Shaker Heights, Ohio

Melvin peered down at the handsome face, once so vibrant, now frozen in death. "So this is how it all ends," he mused. He thrust a cigarette into his lips and lit it. Then he remembered he had given up smoking.

Bernard L. Yudain, Greenwich, Conn.

The game of keno, considered by many incredibly boring, had been good to me: An initial investment of \$500 near midnight had grown to \$50,000 near 5 A.M.; I drank one more gin and tonic and ogled the cocktail waitress.

James H. Waddle Jr., Waxahachie, Tex.

And I thanks Jaysus if I still have half a crown tomorrow I'll change me underwear and go down to Paddy McDougal's for a pint.

. . . I've come this far, praise be to God, and now it's started to rain again and tomorrow's another day.

Blackie Werbowsky, N.Y.C.

Diesel smoke and steam rose from the engine and the fat conductor stood there holding her bags and she was grinning like a lizard as she told me the story about Tim, Penny, and the suet pudding once more before she left. She never cashed the check from Uncle Warren.

C. R. Roberts, Tacoma, Wash.

So the four-year Broadway hustle was over. Now they were standing in front of Primples. As Slick moved the two convex cards on top of the two-tiered cardboard stand, Bones watched and mused. "Can he really pull this off with high-school French?"

Harry Solotarow, N.Y.C.

Sir Reginald, however, refused to discuss his ill-fated romance with the legendary Conchita.

Adele Moloney, Kerhonkson, N.Y.

The moment the door closed and I saw her bulk diminish down the stairs to the street, I knew my life would never be the same again.

John Blumenhail, Rye, N.Y.

Coincidentally, the obverse side of the coin duplicated the reverse. Janus was perplexed. I picked it up and said, "I'll take heads." His face lit with understanding as he replied, "You'll always win." And I did.

Toni Daraio, Coram, N.Y.

I returned to Barcelona, limping but wiser.
Ed Stone, Great Neck, N.Y.

As I focused my gaze, his limpid blue eyes once again sought to pull me into a naive obeisance to his charm, but this time they propelled me instead to the ultimate act—I pulled the trigger.

Alfred Cuvuto, Tuckahoe, N.Y.

If, by some miracle, I had the opportunity to do it all over, I would change every damn thing, starting with my parents.

Jerry Zakrzewski, Kearny, N.J.

When it was all over, she gazed at me adoringly and whispered in my good ear, "You are truly and forever my knight in shining armor."

Margaret D. Dale, Longmeadow, Mass.

Watching Peter "put away," as he called it, another chili dog, it occurred to me that he and Leticia were indeed kindred spirits.

Jan Leighton, N.Y.C.

I mounted my horse, turned to take one last look at the cabin, and trotted off into the horizon, never again to return to the place that changed my life.

Sally Levine, Chicago, Ill.

Not bad for someone who only began to develop self-esteem at the age of 44.

Winnie Heffley, Schenectady, N.Y.

The Hermit is home and I am happy. Papa Slezee has slithered away and is gone. The Fat Man has been hospitalized and finally rendered harmless. The twins are united at last.

Rose Marie Casey, Astoria, N.Y.

So he died as he lived: brave, steadfast, stubborn, and absolutely wrong.

Martin Blume, Sayville, N.Y.

There would be many other women after that anxious winter, but never again would I see them through the eyes of a mere boy, nor would I ever forget those Thursdays in the park.

Anna Lambiase, Brooklyn

I found fame, fortune, and, most important, good friends like Mimi, Mr. Green, and Little Angus.

Steffi Walters, Moreland Hills, Ohio

A month later, Allison was named prom queen and Heather was pinned to the captain of the lacrosse team. To my surprise, I found I no longer cared.

Richard P. Monley, Birmingham, Mich.

Because I saved my country, when Allah beckons my reward will be a burial secret and apart. This is it written.

Hattie Thrasher, N.Y.C.

I knocked back my fourth scotch, wiped my lips with the back of my hand, and tore the photograph to bits, knowing Retzi would approve.

Anne Bernstein, N.Y.C.

So suavely I say, "Voilà for now!"

Rich Frollini, Lawrenceville, Pa.

Love's the only thing in life you've got to earn, because everything else you can steal.

Hal Eastman, Terre Haute, Ind.

I wonder, as I sit here in the land down under, crocodiles all around me, sipping perhaps my last martini, what my life might have been if not for that fateful night at Joe's bar.

Jacqueline Fogel, Jamaica, N.Y.

Never make friends with the Devil, brother.
Russ Martin, San Marcos, Calif.

I'll say this for her: She sure had class.

Mark Wolfson, Spring Valley, N.Y.

"Fame, fortune, and power are meaningless," Branwyn observed as she alphabetized his spice rack.

Gene Duffy, Delmar, N.Y.

"Don't look at this as the end, but rather as the opportunity for a new beginning," she growled in that voice I had slowly learned to fear, to hate, to love, and now to lose.

Sheila B. Blume, Sayville, N.Y.

Now and then I shed a tear for Cynthia and Alec, for without me there is no one to laugh at them—no one except their hamster named Noodles.

Marilyn Napier, Los Banos, Calif.

And so, it finally came to me that the one thing which would have made sense of all the things, the true key to the knowledge which eluded me, was the undeniable fact that I was not Canadian.

Tim Hanley, N.Y.C.

And I'd do it again. But not in this lifetime.
Laura Shea, Brookline, Mass.

This ovation, surging across the footlights, set a seal of approval and love upon the choices I'd made, the risks taken, and my resolve (made so long ago in the clinic) to be a very private person.

David Brubaker, Carlisle, Pa.

Parker Finch, reference librarian, knew and loved every inch of Snow Mountain Public; that was clear.

Tom Duffy, Rochester, N.Y.

We were asked to alter a familiar phrase by a one-letter substitution and provide a clarifying riddle for same. I was honorably mentioned along with Mobil Room 303, N.Y.C., "Evening Gazette" City Desk, Worcester, Mass., Robert Laiken, Kathy Laiken, Charlie Laiken, Charlotte Laiken, and the Browning Room Committee, Tulane University. I often wonder what became of them.

Win Richardson, Peace Dale, R.I.

sp. ment.: Eric J. Hyman,

Fayetteville, N.C.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 655, New York Magazine, 758 Second Avenue, New York, N.Y. 10017-5998. It must be received by August 4. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 2 issue. Out-of-town postmarks are given three days' grace.

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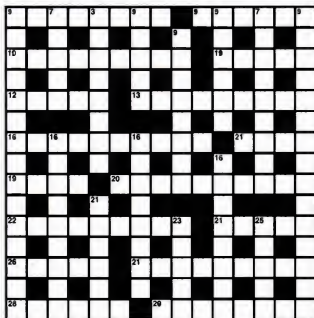
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 What is true about the change of life is that beauty treatment is needed. (8)
- 5 One concerned with a specific type of work in India. (6)
- 10 Character changed when appearing in drag, I hope! (9)
- 11 Authentic works finally appear to be of unknown authorship. (5)
- 12 Botanical term which shows which one is to right and left. (5)
- 13 Sailor discovers gold in old piece of furniture. (9)
- 14 Abandon principles for a job at a site in need of reconstruction. (10)
- 17 Information in which we hear one who makes an assignment. (4)
- 19 Power for a chemist. (4)
- 20 Generous, but had done wrong including an enclosure. (10)
- 22 Hollow is the attempt and filling is part of it. (9)
- 24 Returner who sang of wanderings? (5)
- 26 Praise for appearing in the next Olympics. (5)
- 27 Glow of anger during the journey. (9)
- 28 One who sounds like an almost identical person. (6)
- 29 Criminal skills return after a moulding. (8)



DOWN

- 1 Reasonable use warranted if area spoilt. (4, 4, 3, 4)
- 2 Belief which makes one embarrassed in company. (5)
- 3 Not breaking the law although it is discovered in a wrecked galleon. (8)
- 4 General without love or money. (5)
- 6 In late March one elects a magistrate. (6)
- 7 German who has to desire love with a poet. (9)
- 8 Opera which makes Hans alter legend freely. (6, 3, 6)
- 9 Although a politician with a child, he was a poet. (8)
- 15 Wrongly trooping north although it is in the south. (9)
- 16 This officer is to provide gratuities for employees. (8)
- 18 What to play back to a composer when he is knighted. (8)
- 21 The sick individual embraced by me is a girl. (6)
- 23 The courts talk about a doctor being sent up. (5)
- 25 Iaphet's son is excited after the music starts. (5)

'ECHOES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Dessert wine
- 8 Skiffal
- 13 Do impersonations
- 16 Scottish-name prefix
- 19 Peru's neighbor
- 20 Young Montague
- 21 Actor Cario
- 22 Nothing's alternative
- 23 At the point of friction, usually
- 25 Cather heroine
- 27 Between ready and go
- 28 Pitcher's stat.
- 29 Cambodian recognized baby antelope
- 31 Pakistan port
- 34 ——— generic
- 35 Consecrates with oil: archaic
- 36 Plied with potions
- 39 Adolescents
- 41 Factory
- 43 Compass reading
- 44 Stand in the way of
- 46 Novelist Uris
- 48 Villa d'——
- 49 What fog does at a ski resort
- 53 Shopping complex
- 57 Gloucester's cape
- 58 Rubik and Rapee
- 59 Small change
- 61 WW II coalition
- 62 Take down sails
- 64 Afore
- 65 Cried like a banshee
- 67 Cold snap loosens sculptured piece
- 72 Greases the palm
- 74 All systems go, in space
- 75 "C'est ———!"
- 76 Punjab prince
- 77 Sources of ivory
- 80 Stick out like ——— thumb
- 82 Family man
- 85 Ugandan exile
- 86 Flitch metal pillar
- 90 Assert
- 92 Do branding
- 93 Everglades features
- 94 Ocean abbr.
- 97 "I ——— My Way"
- 99 Possessive form of they
- 102 End of a Stein quote

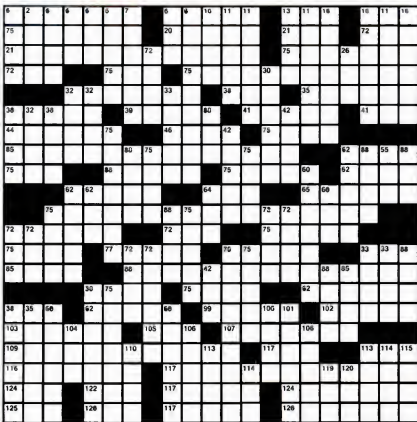
- 103 Egg capsule
- 105 Half a Parisian dance
- 107 Name to a post
- 109 Allot field-day beef
- 112 Filial relative
- 113 Feel out of sorts
- 116 Overdue debts
- 117 Couple hanks at Desmond
- 121 U.K. medal
- 122 Commandment word
- 123 Moore's TV boss
- 124 Apt to deviate
- 125 Poetic nightfall
- 126 Cobb namesakes

- 127 Florida Fort
- 128 Darn!

DOWN

- 1 London alleys
- 2 Need liniment
- 3 Smallest combo
- 4 Corn serving
- 5 Corp's cousin
- 6 Oarsman
- 7 Biblical landing place
- 8 "We ——— the World"
- 9 Soft quality
- 10 Ostrich look-alike
- 11 Mountaintops
- 12 Ripped into pieces
- 13 What there oughta be
- 14 Major League award
- 15 Pact
- 16 Ironing machine
- 17 Certain dress shapes
- 18 Contract section
- 24 Campiown event
- 26 Be beholden to
- 30 Farrell of the Met
- 31 Ship's centerboard
- 32 Write a P.S.
- 33 Phone greeting

- 36 30-Down, for one
- 37 Harbinger
- 38 Make a web
- 40 Soho coin
- 42 Gal Friday: abbr.
- 43 Hillary's conquest
- 47 Mother-of-pearl
- 50 Grand Canyon State: abbr.
- 51 "Picnic" playwright
- 52 Dreg's go-with
- 53 Shade of yellow
- 54 Chassis shaft
- 55 Kind of detector
- 56 Psychedelic acid
- 60 Pivots, as some chairs
- 62 Opposite of rural
- 63 Born, as a flemme
- 64 "A mouse!"
- 66 Vowel sequence
- 67 Suva is its capital
- 68 Bogus
- 69 Painter Bonheur, et al.
- 70 Ice island
- 71 Slightly broiled
- 72 Lingerie buy
- 73 Battering device
- 78 Previously owned
- 79 Authoritarian
- 80 As mad
- 81 Kin of staph
- 82 Deejay's sample
- 83 Dolomites, e.g.
- 84 Partner of dem and dose
- 87 Tennis do-over
- 88 Ballet lake
- 89 Sharp-tasting
- 90 Unyielding
- 91 Colonial governor
- 94 Hair application
- 95 Louth
- 96 Lemon's relative
- 98 Oriental gong
- 100 ——— facto
- 101 Cheered the team
- 104 Behold
- 106 Containing tidings
- 108 Lead-in
- 110 Superlative suffixes
- 111 Lloyd's rating
- 113 Bahn vehicle
- 114 Take ——— stride
- 115 Magazine magnate
- 118 Surg. arenas
- 119 Assn.
- 120 Catch-me game



Wall Street was shaken to its foundations today when rumors were confirmed that two of its oldest rivals had tentatively reached an agreement to merge their vast industrial and service holdings.

Lawyers for Phineas Smith of Smith, Smith, Smith and Smith and Zachary Jones of Jones World Corp., delivered statements over breakfast at a press conference at the posh Manhattan Men's Club, and later signed the merger agreement that no one on Wall Street could have ever predicted.

Inside sources say the process began several months ago when Jones secretly began buying Smith stock, amassing 21% of the issue, and on July third, tendered an offer to buy the remaining Smith stock at \$12 over market quote in a hostile takeover bid.

What Jones insiders did not know at the time was that Smith had also been secretly buying Jones stock through an unknown investment house, and the day after the Jones offer, Smith tendered a counter offer to buy the remaining Jones stock at \$13 over market value.

The simultaneous takeover bids threw both companies into chaos, each adopting dangerous poison pill tactics to stop the other from gaining control. Smith was actually seen handing out cyanide to his top management, instructing them to keep it hidden in the lapels of their jackets at all times.

Meanwhile, the infamous Wall Street raider C. Hubert Bone began moving behind the scenes, amassing a reported \$6 billion war chest aimed at taking over both Smith and Jones in their weakened states.

The secret takeover move caught both Smith and Jones off guard, leaving the two battered, old enemies only one option to avoid being devoured by Bone; they had to bury the hatchet and merge their companies to survive.

After five straight days of closed-door negotiations, Smith, Jones and their lawyers and accountants emerged with plans that effectively put both companies under one management team. It was agreed upon that Smith would act as CEO during odd years and Jones would head up the new corporation during even years. The new corporate headquarters will be in Terre Haute, Indiana, halfway between New York City, where Smith is based, and Dallas Texas, where Jones is based. They still have not agreed upon a name for the new company, although they are rumored to be considering either Smith and Jones, Inc., or Jones and Smith, Inc.

The fine points of the deal are not yet clear, but one source said that Mr. Smith is offering to trade his Aircraft Division for Mr. Jones' stock holdings in Jones' Industries Fast Food Division, all West Coast drilling rights currently owned by his oil company, and two CEO's to be named later. They still are to be willing to consider the offer if Jones would be willing to throw in a Midtown Manhattan business complex, three Atlantic City Casinos and a minor league hockey team.

Jones agreed to talk it over with his mother, an octogenarian, who allegedly still makes most of the big decisions in the family's financial empire.

C. Hubert Bone, left with \$6 billion and nothing to buy, is said to be considering a plan to finance a chain of dome-covered amusement parks in Alaska and Canada, with plans to expand into Siberia, Mongolia and the sister cities of Minneapolis/St. Paul over the next ten years.



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